

Saturday 2 December 2017

# Amateur Photographer



TESTED

## Sony RX10 IV

24-600mm zoom! The best bridge camera yet, but can it replace SLRs?

Passionate about photography since 1884

# Nail tricky shots

Make short work of the **20 biggest photo challenges**

- **Lighting headaches**
- **Fast-moving subjects**
- **Challenging still-lives**

## FIRST LOOK

### Leica CL

Leica finally gets mirrorless right

### Capture the supermoon

Do justice to December's spectacular lunar event



### AP's books of 2017

Curl up in front of the fire with the finest photography tomes of the year

**Canon EOS M100** The perfect first mirrorless camera or just too dumbed down?





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While all serious photography should be challenging, some subjects are harder to shoot and can leave even experienced photographers scratching their heads. So in this issue, photographic polymath James Paterson shows us how to deal with 20 of the biggest headache subjects – from pets to handling reflections, macro and fast-moving action. This is also a bumper issue for new

hardware. On page 6, Andy Westlake takes a look at the highly desirable new Leica CL, while on pages 38-43 we review Sony's handsome-looking bridge camera with a whopping 24-600mm zoom lens. This would be handy for shooting the December supermoon, which Andrew Fusek Peters explains how to capture (pages 20-22). We'd love to see any shots you get of the big moon. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© MATT DOOGIE



### Cormorants flying by Matt Doogie

Canon EOS 6D, Canon EF 70-200mm f/2.8L IS USM, 1/1250sec at f/7.1, ISO 640

This minimalist shot of cormorants in flight was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Matt Doogie. He tells us, 'I was guiding on a wildlife holiday at Lake Kerkini in Greece in 2016. One of the holiday highlights was going out on a boat across Lake Kerkini to the flooded forest, which is full of pelicans,

cormorants, herons and lots of other wildlife. The sun was shining over the lake creating a strong backlit scene. I noticed the cormorants flying over and I pictured the shot in my head, quickly adjusted my settings and then fired off a few shots. A few adjustments in Camera Raw, along with a slight crop, gave me this result.'



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**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.



## NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker



### Datacolor announces winter offers

A range of savings on screen calibration tools from Datacolor has been announced. Running until 22 December, you can get up to £130 off products including the Spyder5PRO and Spyder5ELITE, which are designed to ensure you get the most accurate colours from your monitor and, consequently, your prints.

### New raw editor for iOS unveiled

A new editing app for iOS (iPhones and iPads) will let you edit raw photos on the move. Free to download, RAW Power for iOS was developed by Nik Bhatt, founder of Gentlemen Coders and former leader of the Apple Aperture and iPhoto software development teams. A number of in-app purchases are also available.

### World's fastest 135mm lens now on sale

Said to be the world's fastest 135mm lens, the Mitakon Speedmaster 135mm f/1.4 is now available in seven different mount options. Sony A, Sony E, Canon EF, Nikon F, Fujifilm G, Pentax K and Leica L mounts will now be available. Priced at around \$3,000, the lens is available for pre-order now.



### Kodak Ektachrome to get new lease of life

After confirming that Ektachrome would be making a comeback in January, Kodak has given another update on the return of the popular analogue film. Although no specific date has been mentioned, it is promised to be available next year. Requiring 80 ingredients to make it, Ektachrome was discontinued in 2012.



### Hasselblad launches rental scheme

A new scheme to rent Hasselblad cameras and lenses will allow customers to try medium format. At launch, the X1D-50c will be available, along with a selection of XCD lenses. Around 40 pick-up locations around the world will be available initially, with plans to expand the offering.

© LUCAS FOGLIA COURTESY OF MICHAEL HOPPEN GALLERY

# BIG picture

US photographer explores humanity's relationship with the natural world

In his new book, *Human Nature*, photographer Lucas Foglia examines the human desire to connect with nature at a stage in our lives when the majority of our time is spent indoors. For the project, Foglia visited government programmes,





neuroscientists and climate scientists – many of whom are now facing budget cuts and censorship from the Trump administration. This image, 'Kenzie inside a melting glacier', was taken at the Juneau Icefield Research Program in Alaska, USA. The book is available from Nazraeli Press, with prints available from the Michael Hoppen Gallery in London. In 2018, Foglia will have solo exhibitions in Amsterdam and Chicago.

## Words & numbers

You don't make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved.

**Ansel Adams** American photographer (1902-1984)

**40** billion  
Number of photos and videos shared on the Instagram platform since its conception

SOURCE: WORDSTREAM.COM



# Leica CL

**Andy Westlake** takes a first look at Leica's desirable new CSC

## Wi-Fi

Allows image sharing and remote control from a smartphone using the free Leica CL app for iOS and Android.

## At a glance

- £2,250 body only
- 24.2MP APS-C sensor
- 2.36M-dot EVF
- 3in 1.04M-dot touchscreen
- ISO 100-50,000
- £3,150 with 18mm f/2.8 lens, £3,275 with 18-56mm lens

**BACK** in 1973, Leica introduced the CL: a compact-bodied, low-priced camera designed to attract a new generation of customers to its M-mount rangefinder system. Now, in 2017, Leica is introducing the CL: a compact-bodied mirrorless camera which by the firm's own rarefied standards is relatively low-priced. Again, the aim is clear: to attract a new generation of photographers to Leica's unique charms.

With a 24.2-million-pixel APS-C sensor, built-in viewfinder, and Leica's mirrorless L mount, the new Leica CL is a camera that on paper stacks up fairly close to Sony's highly regarded Alpha 6000. So why, you might ask, does it cost five times as much?

The answer lies in the red dot on its front plate and all that it stands for. Leica still assembles its homegrown cameras in Germany, eschewing the low-labour-cost economies of Asia. And where other companies like to cram in every imaginable feature, Leica

## Display

A small top-plate OLED panel shows key exposure settings, and is especially useful when shooting with the viewfinder.

## Battery

The CL employs the same BP-DC 12 Li-ion battery as the Leica Q, promising 220 shots per charge. It can only be charged externally.

## Hot-shoe

There's no built-in flash, but external add-on units can be used such as Leica's compact but fully-featured SF 40.



## Data file

Sensor	24.2-million-pixel APS-C CMOS
Output size	6016x4014
Focal length mag	1.5x
Lens mount	Leica L
Shutter speeds	30-1/8000sec (mechanical), 1/25000sec (electronic)
Sensitivity	100-50,000
Exposure modes	PASM, Auto, Movie, Scene
Metering	Spot, Centreweighted, Multi
Exposure comp	+/-3 EV, 1/3 EV steps
Continuous shooting	10 fps
Screen	3in 1.04-million-dot touchscreen
Viewfinder	2.36-million-dot EVF, 0.74x magnification
AF points	49
Video	4K (3840 x 2160), 30fps
External mic	None
Memory card	SD, SD-HC, SD-XC (UHS-II compatible)
Power	BP-DC12 Li-Ion
Battery life	220 shots
Dimensions	131x78x45mm
Weight	403g (with battery)



The CL is Leica's first APS-C mirrorless camera with a built-in viewfinder



prefers to strip cameras back to their essence as pure photographic tools. After a week using the CL, I think the firm has done a fantastic job.

### Features

In many respects, the CL shares the same innards as the TL2 from earlier this year, with a 24-million-pixel sensor that offers a sensitivity range of ISO 100–50,000. Paired with the Maestro 2 processor, it's capable of shooting at an impressive 10 frames per second, with a 33-frame buffer while recording JPG and DNG raw files. Shutter speeds range from 30–1/8,000sec using the mechanical shutter, extending up to 1/25,000sec with the silent electronic shutter. In a welcome update from the TL2, it's possible to manually select the electronic shutter for discreet shooting.

Autofocus employs a contrast-detection system that covers the entire image area, with focus point selection methods including subject-tracking, face detection and a freely positionable pinpoint mode. Using the co-announced Elmarit-TL 18mm f/2.8 pancake lens, I've found autofocus to be pretty much instantaneous. Both a magnified view and peaking display are available to aid accurate manual focus.

For video, 4K recording is available at 3,840x2,160 resolution and 30fps, however, you don't get much control over exposure settings. Neither the camera nor its lenses include image stabilisation, but at least the Auto ISO program uses high shutter speeds to minimise the chances of blur.

### Design and handling

The CL bears little resemblance to the film camera that it's named after, and instead its pared-down, form-follows-function design is more inspired by the iconic Leica III. It feels great in your hand: the top and base plates are made from milled and anodised aluminium, while the front and rear panels are magnesium alloy. A lightly textured leatherette covers much of the body, and Leica's signature curved ends make it a surprisingly snug fit in your hand. It feels smaller than its 131x78x45mm dimensions suggest and weighs 403g.

The CL makes do with a surprisingly small number of external controls. A pair of electronic dials on the top plate are used to control exposure settings, and each has an inset button that temporarily changes its function when pressed – the left dial then sets the exposure mode, while the right dial changes the ISO. The back of the camera is also very simple, with just three buttons to the left of the touchscreen, and a d-pad on its right which can be used to reposition the focus point. As a result, the CL is great to shoot with using the viewfinder, as every key setting can be changed without taking the camera away from your eye.

Speaking of which, the viewfinder is superb, providing a view larger than many full-frame DSLRs. It's bright and clear, and accurately previews colour and exposure with no appreciable display lag. You can also opt to overlay useful aids including a live histogram, dual-axis electronic level, and highlight overexposure-warning 'blinkies'.

## First impressions

At £2,250 for the body alone, and well over £3,000 with a lens, the Leica CL is a pricey piece of kit. But I have to warn you against ever picking one up, because if you do, you'll want one. It's so drop-dead gorgeous that you might find yourself contemplating selling your vital organs on the black market to raise the funds.

Indeed, at first sight, the CL is exactly what a digital Leica should be: small, fast, intuitive and unobtrusive. I think it's one of the firm's best designs yet, alongside the Q and M10. Rationally, it's still far too expensive for what's on offer, but rationality isn't necessarily the name of the game with Leica. The CL is due to go on sale at the end of November – put it on your Christmas list now!

## Leica pancake

LEICA has also revealed the Elmarit-TL 18mm f/2.8 ASPH, a compact 'pancake' prime designed to give the smallest possible package when used with either the new Leica CL or its stablemate, the TL2. It can also be used on the full-frame Leica SL, automatically engaging the camera's APS-C crop mode to give the same 28mm equivalent angle of view.

Measuring a mere 21mm long and 61mm in diameter, the lens weighs just 80g and accepts 39mm filters. The optical design uses eight elements in six groups, including four aspheric surfaces to minimise aberrations. An internal focus design is employed for fast, silent autofocus, and the minimum object distance is just 30cm. Leica told AP

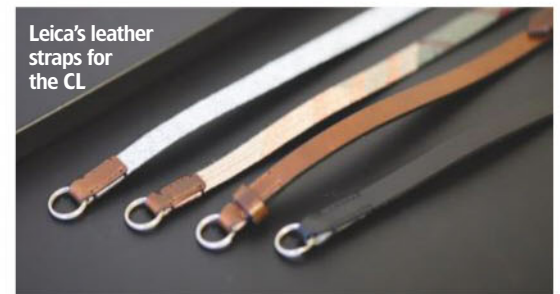


The 18mm f/2.8 is Leica's smallest L-mount lens

that the lens is specifically designed such that flare is kept to a minimum with no need for a hood, thereby taking best advantage of its compact dimensions.

The Leica Elmarit-TL 18mm f/2.8 ASPH will be available in a choice of black or silver anodised finishes for £1,020.

## Leica CL accessories



NO LEICA camera is complete without a full set of bespoke accessories, and a range of add-ons will be available to complement the CL's classic looks. Leica showed us leather half-cases in black and brown, with a flap in the base giving access to the battery and SD card compartment. In addition, four leather straps will be available, in a choice of plain black or brown leather, or patterned fabric with brown leather trim and neckpads. For those who



prefer more practical accessories, Leica will be offering an add-on grip that screws into the tripod socket and gives your fingers just that bit extra to wrap around (see above), along with a thumb grip that slots onto the hotshoe. Pricing is still to be confirmed.



# Retail therapy

## Wex Photo Video

www.wexphotovideo.com

- **Founded** 1997 as Warehouse Express ● **Based** Norwich
- **Number of shops/offices** 13, including Wex, Calumet and Fixation
- **Number of employees** approximately 250

Physical retail space is still important for Wex Photo Video

### Tell us about Wex's origins

Wex Photo Video started in 1997 as Warehouse Express, a direct-sales business featuring a range of photographic and outdoor equipment, as well as general consumer electronics. Over the past 10 years, Wex has developed into the UK's online specialist for photo and video equipment.

### Tell us about your business today

The majority of Wex's business still happens online. But since our acquisition of Fixation and merger with Calumet, more of our business takes place in our many shops.

### What do you think is your USP?

Three things chiefly: having the widest range of photo products in the UK, our extensive content and social media offer, and a determination to deliver the very best customer satisfaction.

### Who is your customer?

Our customer base is varied, from occasional photographers to the press, big film studios and even the military. I would say that we most regularly serve three types of customers – the serious enthusiast, the professional who runs a small business or studio, and the independent filmmaker.

### What do you specialise in?

Support. We spend a great deal of time and resources in understanding

the needs of our customers, and trying to provide the help they need to meet their objectives. Be it advice on how to take the best shot, or getting products to them at their sites on the same/next day.

### How many different products do you sell? What are the cheapest/most expensive ones?

We sell nearly 20,000 products. Right now, we're selling a small camera pouch for £0.49. The most expensive is a Hasselblad camera body, priced at over £35,000.

### What are the current retail trends in photography?

Photographers are becoming more analytical about their purchases and adoption of new technology. They want to see a significant improvement in specifications before they part with their cash, especially given the market-wide price increases. They want to see their new equipment 'future-proofed' with features that will allow it many years of life, think 4K video, for instance. This demand is making quality secondhand items more attractive and keeping prices for used items relatively high.

Wex stocks around 10,000 products that can be delivered the next day



ALL PICTURES © XXXXXX

As with most other specialist categories, customers are becoming more demanding of retailers for advice, pre- and after-sales support, and a recognition of their loyalty.

### Tell us about your new store.

The new Wex Photo Video store is at 37-39 Commercial Road in Whitechapel, London. It's a 650m (7,000ft) shop featuring a wide range of equipment from cameras and lenses, to filmmaking accessories. It will also have the first drone demo zone in the industry. Over the coming months, we aim to make Wex Whitechapel the most attractive space for customers, with regular and frequent events.

### What are Wex's future plans?

The recent combination of businesses helps us to capitalise on Calumet's much-admired retail team with Wex's online dominance and provision of in-depth multichannel support for photographers. We're investing in the shopping experience through shop refurbishments and a network of well-stocked destination shops. We will continue to expand into videography and filmmaking categories.

## Best sellers

What Wex Photo Video customers are currently buying



- 1 Nikon D850
- 2 Sony Alpha 7R III
- 3 Panasonic Lumix G9
- 4 Drones
- 5 Camera bags



Upstairs, the new store has a theatre zone for live demos



The front of the new Wex Photo Video store in London



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# Viewpoint David Healey

The lens is a camera's critical component: do we underestimate how it affects our pictures?

**T**he first camera club slide show that I attended as a teenager contained images taken with lenses such as Nikkor, Zuiko (Olympus), Leica, Zeiss, Canon, Rokkor (Minolta) and Takumar (Pentax). Week after week, I began to notice that pictures taken with different lens brands looked slightly different. Leica-made images seemed higher in resolution but looked less contrasty than those taken using a Nikkor. A Rokkor's image seemed to have its own particular pictorial quality. Could lenses vary this much?

Lenses not only come in brands, but also in myriad optical designs, such as Planar, Tessar, Sonnar and Gaussian types (e.g. Super-Angulons). Experts will tell you about their strengths and weaknesses and how their optical performance varies. Experienced photographers can be very loyal to particular types of lenses, as can subjects: Japan's Emperor Hirohito is said to only have allowed himself to be photographed with a Heliar! I learned that the science of optics and lens design affect the way an image looks. Back then (as of now), I used colour slide film, so I could directly compare results by shooting a series of consecutive photos of the same scene on one film, using a different lens each time. I tried an independent manufacturer's lens alongside my Nikkor lens: it rendered the same subject under the same lighting a slightly different colour.

When I first worked in photo retail, the sales pitch of many a camera system was that if you bought a manufacturer's own lenses there would be minimal variation in colour and contrast between lenses in that system. This would be so, of course, only if their quality control was strict, and they made all their own lenses—not all did back then, nor do they now.

Transparency films show up such variations in a way that negative films cannot, similar to how printing introduces another variable. Tests though involve care and accuracy. You can follow a comparatively rigorous process using digital, but as expected, every stage and device in the digital workflow can affect the colour of an image.

Understanding how your equipment works is more important than the 'let the technology sort it for you' slogan of the modern age. Not only can you learn to use the equipment and materials needed to produce the results you want, but you can also understand when your equipment or materials (lens, meter, white balance, emulsion or developer) will struggle to produce the effect you want. If we better understand how technology affects our images, we can use this knowledge to further our art.

**David Healey** ARPS tutors photography at King Edward VI Aston and Handsworth schools. He is Chairman of the RPS's Analogue special interest group.

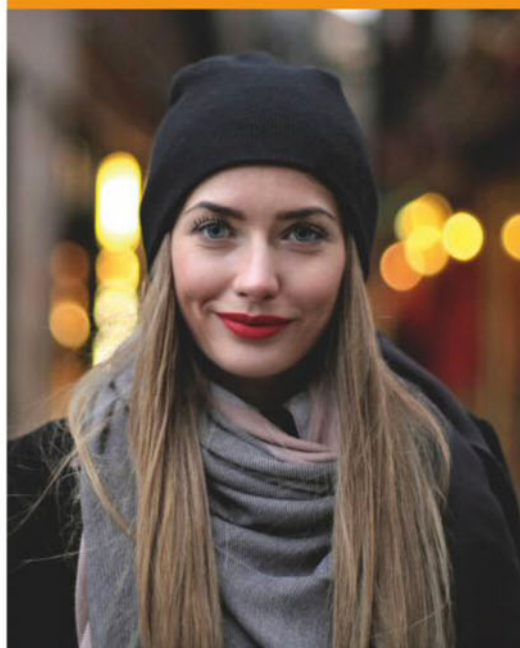


Lens designers call on a vast array of optical designs and knowledge to produce the lenses we use

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 51 and win a year's digital subscription to AP, worth £79.99

## In next week's issue

On sale Tuesday 5 December



## Autofocus unravelled

Revolutionise how you use AF with 20 shortcuts and tips from James Abbott



### Twice as nice

John Wade delves into the lost world of stereo photography

### Performance & art

Jon Devo tests the world's first compact mirrorless – the Hasselblad X1D-50C

### APOY 2017

Check out the top 30 images from Round Seven – Land lovers



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## LETTER OF THE WEEK

### All roads lead to drone?

I refer to Nick Kemp's letter 'Give the tog a drone?' (Inbox, AP 18 November), and his assumptions about the location and proximity of Matt Cooper's drone when taking the picture 'The River Thames turns'. I own and use two drones: a GoPro Karma and DJI Spark.

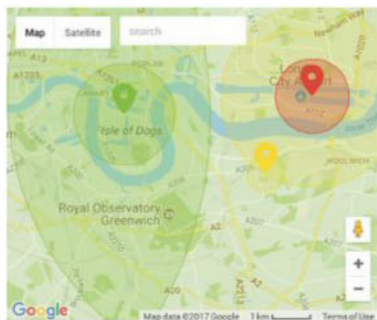
DJI takes the law very seriously and provides a useful tool within its apps

for pilots to check their flight position in relation to No Fly Zones, Enhanced Warning Zones and alike. I have attached a screenshot of the location in question (above) and there is sufficient green space for a safe flight, allowing Matt to be well clear of roads, buildings, people and the restricted airspace around London City Airport (shown in red). You can see some overlapping green circles which indicate a Warning Zone or Enhanced Warning Zone, but they are not No Fly areas.

There is already negative publicity surrounding drones, and rightly so if it relates to some idiot flying in a No Fly Zone in close proximity to an aircraft – which is becoming, what seems to be, a worryingly regular occurrence. But this is certainly not the case with Matt's chosen location. It is the pilot's responsibility to fly safe and fly within the law, and for them to be aware of their surroundings and the safe places to fly. DJI positively encourages this and has prompts within its drone software to warn of infringements or prevent flight (of course, people can choose to ignore these prompts).

I commend you for not excluding pictures taken from drones. They offer a unique vantage point from which to capture some truly stunning images. There will always be supporters and protesters as with everything else, and I believe we should approach them with the right amount of registration and control without stifling this form of art. **Chris Barber, via email**

An eloquent letter, of which we have received quite a few on this subject. We will continue to revisit drone shooting on a regular basis, and we're happy to print some of the best drone shots in the meantime – **Geoff Harris, deputy editor**



Screenshot of the location of Matt Cooper's drone when he photographed the Thames



Graeme's night-time image taken in Aberdeen on the Canon EOS 200D

### D-lightful experience

In your recent article *Top 100 Cameras and Lenses* (AP 18 November), it was interesting to read Michael Topham describe the Canon EOS 200D as a beginners' SLR. While I am sure this camera would be ideal for those moving on to their first DSLR, I feel that it could also be a fantastic camera for photographers of all levels of experience.

Mirrorless cameras are not to my liking, and I find the diminutive body of the 200D a godsend. With the pancake 24mm lens, I can easily slip it into a coat pocket, and it is always at hand. It is light, unobtrusive and doesn't have the appearance of a 'professional' type of camera. It is ideal for street photography, travel photography, candid shots of friends and family, and taking along when hiking or trekking. In terms of its specs and image quality, I reckon it has what most photographers would need most of the time.

Since purchasing the 200D when it first came out, I have taken hundreds of shots with it, and it has travelled with me to Scotland and on two trips to Spain. My only gripe is that the price has dropped quite considerably (what with discounts and cashback deals) in recent weeks from when I bought it! This is a night-time shot (see above) taken on the 200D on a rainy night when I was waiting for the bus in Union Street, Aberdeen. **Graeme Youngson, via email**

Cheers, Graeme, and a good picture taken in tricky conditions – **Nigel Atherton, editor**

### A flaw unto himself

I am just reading the AP 18 November issue and was enjoying the magazine until... well, until I got to the IET winners article (*The art of*

*science*) and the commentary to the Robotics winner photograph that, 'The drone was built by himself...'

Inappropriate use of the reflexive pronoun is rife but not expected of a paid journalist. We all encounter the misuse of the reflexive pronoun, often from someone trying to put on airs; the result sounds pretentious and displays ignorance. Please smack the offending writer around the ear with a Zenit B (should be heavy enough to get the message across without damaging the camera). **James McKay, via email**

Ouch. Our sub editors have been told to eat a printout of this letter alongside a hefty serving of humble pie – **Geoff Harris, deputy editor**

### Assault on batteries

I recently bought a Canon EOS 750D camera to go with a 28mm f/2.8 lens I had, as I knew the lens gave superlative results as a standard lens on an APS C size sensor. The box had 'Wi-Fi' on the side, and I bought it thinking I could send images straight from the camera to a laptop. However, it does not have this functionality; it can only send pictures to a smartphone, which I then have to connect to my laptop with a cable. So what's the point of having Wi-Fi, if you have to still connect with a cable?

The camera also needs another battery than the one in my EOS 5D and EOS 6D. So that's three sets of spare batteries I have to carry and three different chargers. Back in the day, you only needed to carry button cells and the odd 2CR5 battery, and that could power anything. Now we are expected to have a cupboard full of chargers and batteries even if it's for only one brand.

**Andrew S Redding, via email**



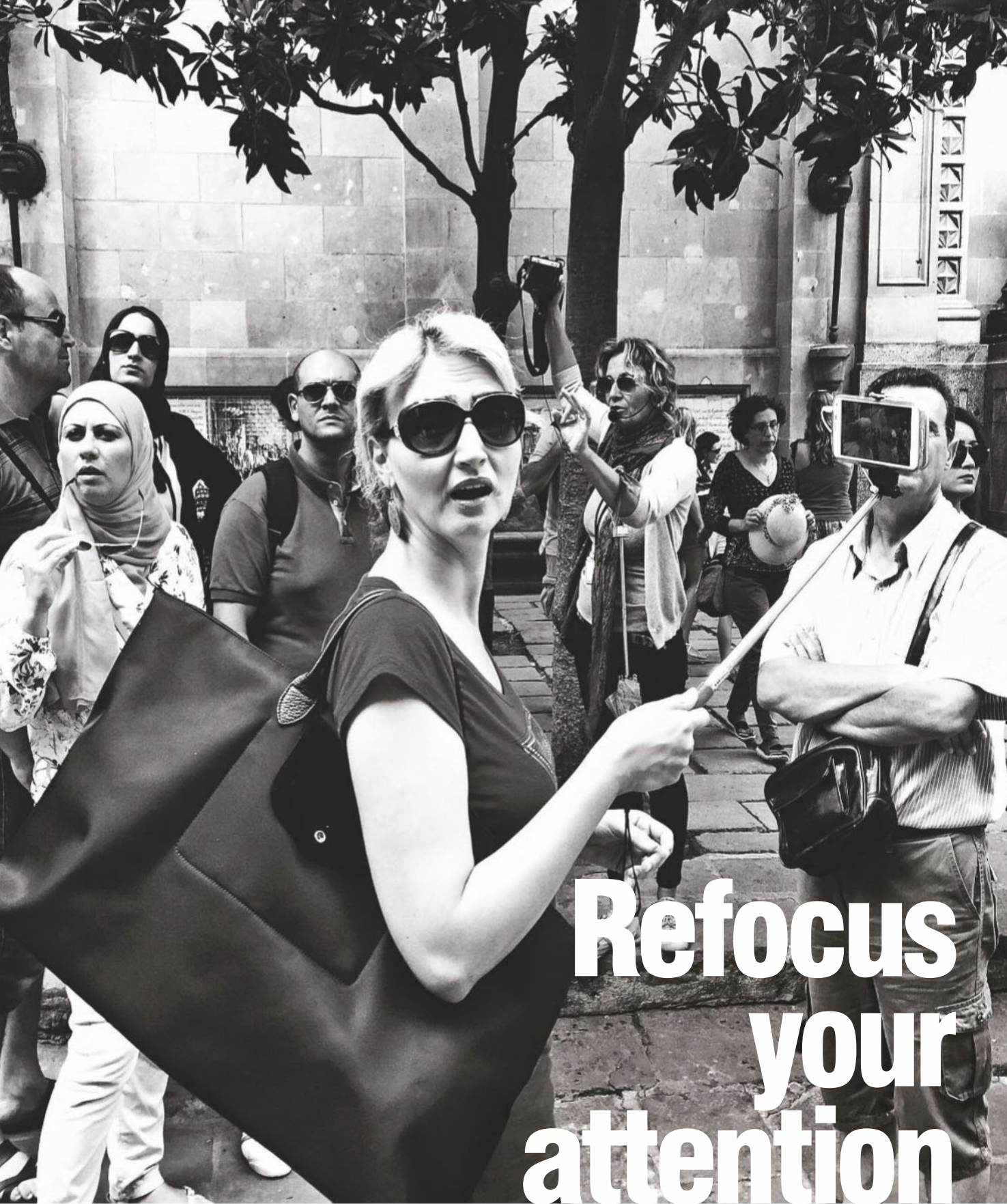
Andrew needed a cable to transfer images from his EOS 750D to his laptop

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**STREET  
PHOTOGRAPHY**



## 1 Pets

Domestic pets can be a joy to photograph, but they can also be tricky subjects. As with photos of people, a wide aperture in combination with a focal length of 50mm or more is a good choice, as it lets you blur out the background. Be sure to focus precisely on the eyes, as these are the most important feature in any portrait – human or animal. It helps enormously if you have someone with you to arrange the animals and grab their attention.

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# 20 toughest photo subjects

However good your gear, some subjects are just hard to get right. **James Paterson** shows how to get around the photographic challenges



## James Paterson

James is an award-winning journalist, photographer, editor and trainer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For more details visit [www.patersonphotos.com](http://www.patersonphotos.com).

## 2 Children

Depending on their mood, children can be the best or worst of subjects to photograph. If you can make the shoot fun and act like a big kid yourself, then they will usually respond. Activities and games can help – running, jumping, spinning, dancing, or playing with toys – anything that distracts them from the camera. As for technique, you need a fast shutter speed (at least 1/200sec) and continuous AF to track movement. Viewpoint is important, too – get down to the child's eye level for a greater connection with the subject.



© JAMES PATERSON

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### 3 Astrophotography

The challenge is to deal with the earth's rotation. Exposures need to last several seconds to capture enough light from distant celestial objects. But the motion of the earth interferes at long focal lengths. The solution is to use a rig like a German equatorial mount (GEM) that rotates the camera to counteract the earth's motion.



### 4 Concert photography

Low ambient light, restricted viewpoints and fast-paced activity is a cocktail that will push your gear and technique to the limits – we're talking wide-open lenses and noise-inducingly high ISOs. For low-light handheld conditions, use manual mode and auto-ISO, set your maximum aperture (eg f/4) and a shutter speed of 1/250sec. Shoot in raw for extra flexibility on white balance later.



### 5 Macro

Macro photography needs extra attention to detail and technical mastery. Depth of field is crucial – when close up, a wide aperture of f/2.8 may give a depth of field no more than a couple of millimetres, so stop down to f/8 or more (lenses perform better closed down a couple of stops anyway). Use a tripod and focus with live view for greater accuracy.

### 6 Weddings

This is the ultimate pressure-cooker situation for many photographers. First, there are the technical challenges: think white dresses, dark interiors, uneven lighting. Then there are all manner of other pressures – herding guests into group photos, fulfilling the long list of must-get, one-chance photos, remaining on hand yet unobtrusive throughout, and all while striving for creativity and professionalism. It's a big responsibility, so consider extra training or assisting a seasoned pro for a while.







© JAMES PATTERSON

## 7 Outdoor portraits

Shooting outdoor portraits is often an exercise in seeking the best light. Bright sunlight is unflattering on faces and results in overly contrasty scenes. Better to shoot on overcast days or look for a spot of shade. A simple 5-in-1 reflector is worth its weight in gold here. On overcast days you can hold it under the face to lift the shadows and create catchlights in the eyes. On sunny days you can use it as a shade or scrim to soften the light on the face.



© JAMES PATTERSON



FRONTAL LIGHT



BACK LIGHT

## 8 Bottles and glass

The key when photographing glass or translucent objects is to backlight. Frontal light makes glass look messy and creates unwanted bright spots. Aim a speedlight or studio flash towards a white or grey background so that light bounces off the backdrop and travels through the glass. This emphasises the shape of the object and illuminates any liquid inside. See the difference in the pictures of the bottle above between lighting the bottle from the front and lighting the white backdrop instead.

© JAMES PATTERSON

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## 10 Sports

Shooting a sporting event is often about anticipation – if you know where and when the action is likely to happen then you can be ready. For the most part, this comes with knowledge of the sport, but there are tricks you can use to help. If the subject comes speeding by, then your autofocus might not keep up, so try pre-focusing on a spot where you know the action will occur beforehand. Use a high drive rate and fast shutter, then fire off shots in bursts.



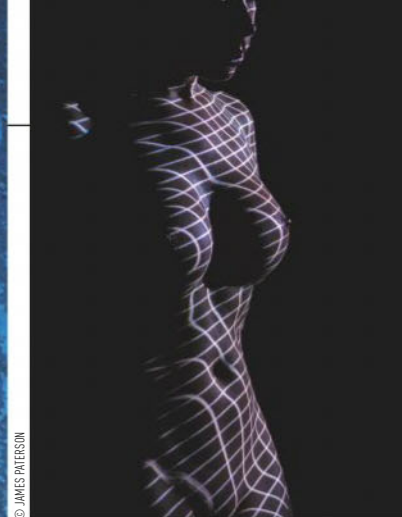
© ISTOCKPHOTO.COM/ANIELA



## 9 Birds in flight

A subject so specialist it even has its own acronym: BIF. Capturing the motion of flying birds (or insects) is very challenging. A long focal length is required, ideally 400–600mm, and a very fast shutter speed (try 1/2,000sec in shutter priority) to freeze motion. Tracking birds is another challenge – head to a local bird sanctuary to practise your tracking skills.





© JAMES PATERSON

## 12 Art nudes

How do we capture something interesting or unusual with perhaps the most celebrated, most well-trodden form in the history of art? What's more, how do we keep from straying into glamour or porn? Nudity for nudity's sake is rarely thought-provoking. Artistic nude photos should be a celebration of the body, perhaps with unusual lighting (like the projected pattern here) or an interesting context, a striking pose, or a bold composition. Lighting from behind or to the side like this is often effective, as it emphasises the shape of the body.

## 13 Food

For food photography, attention to detail is key. It's often all about styling. Aside from the arrangement of the food, think about the plate and the surface beneath – do you want a rustic feel, or something more clean and contemporary? Timing is crucial, too; little touches such as rising steam can really make the shot. For a simple lighting setup, shoot side-on to a window with a reflector placed opposite your subject.



## 11 Wildlife

The most elusive of all subjects, wildlife requires the technique of sports photography, the patience of landscape photography and the wanderlust of travel photography. Research your intended animal subject – its habitat, behaviour and movements – and use the focal length rule to avoid camera shake. The shutter speed should be at least equal to the focal length. For example, with a long 500mm lens use 1/500sec or faster.



© JAMES PATERSON

## 14 Products

One of the most prohibitive things about product photography is the cost of the lighting, but with a little technical know-how you can shoot high-end product shots with just two home studio heads: one is aimed at the backdrop and the other, fitted with a softbox, is placed in different positions around the subject. Capture several frames, then piece the best parts together in Photoshop.

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© JAMES PATERSON

## 15 Reproduction

The challenge with photographing paintings or other photos is in accurate colour reproduction and even illumination. For the greatest accuracy, use a colour chart or a neutral grey card then shoot in raw and set your white balance to the card afterwards. Varnish and gloss can cause unwanted hot spots, so ideally photograph paintings before they've been varnished and framed. If hot spots still show, try angling two lights – one on either side – at 45 degrees to the artwork.



## 16 Misty landscapes

The inclusion of fog and misty conditions can give a wonderful atmospheric feel to landscapes, but it's easy to end up with washed-out scenes that look flat. Mist rises around water and wet fields, making an excellent display both in the morning and in the late afternoon. With the mist acting like a big softbox in the sky, contrast is reduced, but use this to your advantage. With objects progressively losing contrast the further back they go in the scene, it can be a great way to emphasise depth in your shot and exaggerate the differences between near and far objects.







© JAMES PATTERSON



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## 19 Underwater

Is there a more alien environment for a camera than underwater? Aside from the challenges of keeping gear dry, lighting is the main problem. Water absorbs light, and red is absorbed more than blue, which is why underwater photos will often have a blue cast. In addition, the light is often flat and dull. So for top underwater photos you'll need to supplement the ambient light with your own artificial lights – either a dedicated underwater strobe or, if in a pool like this, a speedlight in a watertight bag.

## 17 Current events

At the extreme end of the scale, photographing in war zones or dangerous territories is surely the most demanding environment of all. Thankfully, most of us will never face such a challenge. But even on a more local scale, photojournalism can be daunting. It's an exercise in economy: how to distil an entire story or concept into a single frame. Ask yourself, in any given scenario, which angle or which subject will capture how it feels to be there in that moment most completely?



© JAMES PATTERSON

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## 20 Street

In one sense, street photography is about overcoming fear – the fear of confrontation, abuse, or even arrest. But the beauty is that as long as we practise common sense and respect, most people will behave with courtesy, perhaps slight amusement, and sometimes even with delight. A good lens for the street is a 50mm prime on full frame or a 35mm on a crop sensor. This gives a classic field of view similar to what the eye sees, and offers a wide maximum aperture for minimal depth of field – useful when isolating subjects against cluttered backdrops.

## 18 Interiors

Often the challenge with interior photography is in balancing artificial interior light with the brighter window light. We have two options. We can either shoot multiple exposures – one for the interior, one for the outside – and then combine them later. Or we can boost the interior light with flash so that it matches the outside conditions. The latter will often look more natural. Try bouncing the flash off a ceiling or wall to fill the interior space with soft, even illumination.

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# Shoot the moon

With the next supermoon only days away, **Andrew Fusek Peters** explains all you need to know about capturing epic lunar events

A supermoon occurs when a full moon or a new moon coincides with its closest approach to earth, resulting in a larger than usual apparent size. The next supermoon is on 3 December, and will be 222,000 miles away at its perigee (the point on the moon's orbit closest to the earth), which means that the moon will appear larger and closer in your pictures. Photographing a supermoon requires careful study, planning your foreground, working with the weather and using the right kit – in this case, long lenses (the longer the better) to bring the moon closer.

The aim of this article is to show how to anchor the moon in the foreground. Pictures of the moon alone are fine, but it is far more interesting to place it in context – to tell a story that has foreground detail.

First, you have to decide what sort of image you want. Do you want a city shot, with buildings as the backdrop, or is there a hill, rock formation, mountain, lake, lighthouse or industrial feature that could provide interest? Visualise the picture in your mind and imagine where you want the moon to be when it rises. Surprisingly, you have complete control over this, but you need a complicated tool called The Photographer's Ephemeris to help with the framing.

The Photographer's Ephemeris (photoephemeris.com) is an invaluable aid that takes an inspired idea and shows you how to make it possible. However, before you

use it you need to understand about forced perspective and the illusion of distance available through long lenses. If I wanted to photograph the moon rising over Ludlow Castle in Shropshire, for example, I would need to be some distance away in order to fit both the moon and the castle walls into the frame. The Photographer's Ephemeris shows me that the moon would rise southeast over the castle walls and that I would need to be on a northwest line to catch it rising.

There are two important tips to remember. First, any full moon/supermoon will rise on or after sunset, so you will mainly be photographing a silhouette to keep the moon detail. However, one or two days before the full moon, it will still look full but it will rise earlier, so you have a chance of evening light and moon at the same time. Don't try a shot that has been done thousands of times before. I had never seen a photograph of the moon rising over Ludlow Castle, so I wanted to create something fresh.

## Perspective

This picture (right) was taken handheld with my 100-400mm lens and illustrates what forced perspective can do. It brings the moon closer and creates wonder from a single raw file containing all the dynamic range I needed. The supermoon is a challenge that requires even further reach. Remember that when the moon is above the horizon, there is more of the earth's atmosphere between your lens and the moon. This



Supermoon rising over Three Fingers Rock, Caer Caradoc  
Canon EOS 7D Mark II,  
500mm +2x III, 1/60sec  
at f/8, ISO 800

is why the moon often looks blurry or distorted. As it rises, there is less atmosphere and the moon appears sharper.

To take advantage of the coming supermoon, use a 150-600mm on an APS-C DSLR body, or even a big prime lens with a single/double extender. With your weather app and The Photographer's Ephemeris, you should be in the right spot at least an hour before moonrise.

Test shots show how the foreground will sit in the lower part of your picture. Be prepared to move quickly if the moon does not rise in exactly the right place. If it is partly cloudy, don't give up. Last year's supermoon was a washout, but as I was driving

home, suddenly the clouds cleared. I ran over the road, threw my Canon EOS 7D Mark II, double extender and 500mm lens (giving me 1600mm of reach) onto a hedge, which acted as a tripod, and as the moon was briefly clear, saw it cut out of Three Fingers Rock on Caer Caradoc in Shropshire. Moving the focus point allowed me to place the moon on a two-thirds line, as per the rule of thirds, and the next day it was on the front of *The Times*.

Finally, once the moon appears, expose for it rather than the landscape. Remember, your final goal is to make the supermoon part of an overall beautiful landscape or urban story.





## Andrew Fusek Peters

Andrew Fusek Peters is a conservation photographer and nature writer. He is currently on commission for the National Trust and Natural England on Shropshire's uplands. His books include *Wilderland*, *Upland* and the National Trust guidebook for the Long Mynd. Visit [www.andrewfusekpeters.com](http://www.andrewfusekpeters.com)

### KIT LIST



#### ▲ Long lens

A long lens is an absolute must for this type of shooting to bring the moon closer – anything 300mm and above will give the moon prominence. This is where APS-C or Micro Four Thirds come in useful.



#### ▲ PhotoPills

This is an app I cannot do without, as it helps me not only with moonrise times but also planning Milky Way/star-trail shoots. Visit [photopills.com](http://photopills.com).



#### ▲ Warm clothes

It's chilly work waiting for the moon at this time of year, so wear plenty of warm layers and photo gloves. I love my MacWet gloves as my fingers get very cold.



#### ▲ Raw-processing software

The moon is incredibly bright, and processing your files to bring back detail from the highlights and bring up shadows are the last touches for a perfect supermoon photo.



Moon rise over  
Ludlow Castle  
Canon EOS 5D Mark  
IV, 100-400mm  
+1.4x III, 1/250sec  
at f/8, ISO 320





## Give it a wide berth

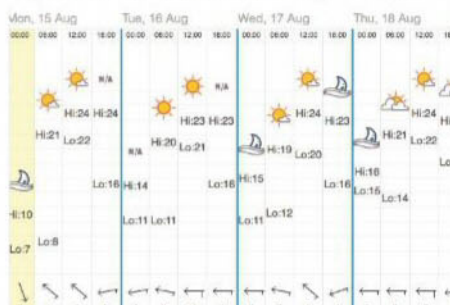
An alternative approach is to put the moon into a landscape context, which means ignoring everything I have written on the previous pages. The brightness of a full moon transforms hill and vale. It adds an unearthly glow that lights water, trees and grass. With this technique, a blown-out moon does not detract at all from the final frame. If you go wide, using a 14mm prime lens or a 16-35mm zoom, you have the chance to make the moon a small part of a larger picture. This technique requires a tripod, a remote release and manually focusing about a third of the way into the scene. Shoot wide open at f/2.8 or f/4 and, with a very low ISO, try different exposure times to give you detail in the land. A long exposure will blow the highlights in the moon, but reducing them in post-production should tone down the effect.

Alternatively, you could try a composite so you have the moon in detail as well, but the results often look artificial. This picture, taken at a bog pool on the Long Mynd plateau in Shropshire, managed to capture both the moon's reflection and the oddly coloured nacreous cloud like a mini rainbow.

## SHOOTING THE SUPERMOON



August 2016 Weather in Shrewsbury — Graph



### 1 Planning

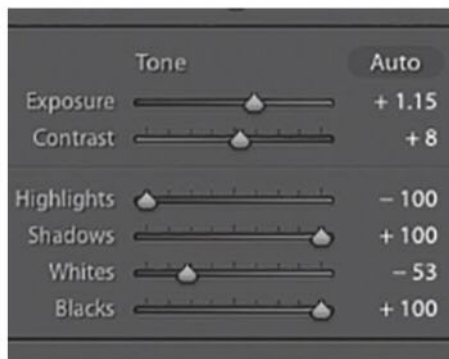
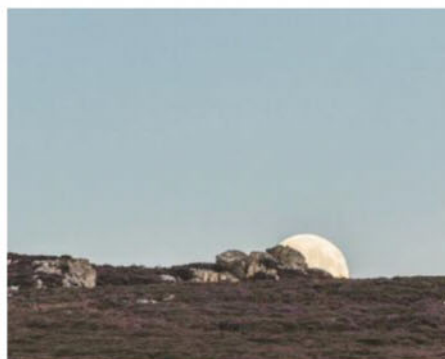
Use The Photographer's Ephemeris (TPE) to plan your shoot. Choose an interesting foreground, such as a rock, mountain, castle or hill. If you shoot from below that point, the moon will rise later over your foreground. TPE is worth a careful study as planning is vital.

### 2 Weather

Trust your weather app. Cloudy skies are the enemy of a good moon shoot. I have waited on distant hillsides praying for the clouds to clear over the Stiperstones in Shropshire where the moon has eluded me. For the best results, you will need a completely clear evening.

### 3 Preparation

Get on site in plenty of time. If you are trying to put the two elements of moon and foreground together, practise framing the shot. You can go handheld or use a tripod. I do both. Handheld means you can move faster once the moon has begun to rise.



### 4 Focusing

Once the moon begins to edge over the horizon, ensure your focus point is spot on. If you are some distance from the foreground, focus on it and the moon will still be quite sharp. Check your histogram – do not blow out the moon. Shadow detail can be recovered later, but a blown-out moon is unusable.

### 5 Framing

You still have time to place the supermoon exactly where you want it by running very fast! I am always interested in effects, such as a rock feature gouging out part of the moon. You are literally framing on the fly and I found the fiddliness of TPS has to be countered with what you are actually seeing.

### 6 Raw quality

It is vital you shoot in raw. A good resulting file is just the start of creating a stunning image. You'll need to reduce the highlights/whites to add detail back into the moon and increase shadow detail to register the foreground – unless you are going for a silhouette effect, in which case, take down the blacks.





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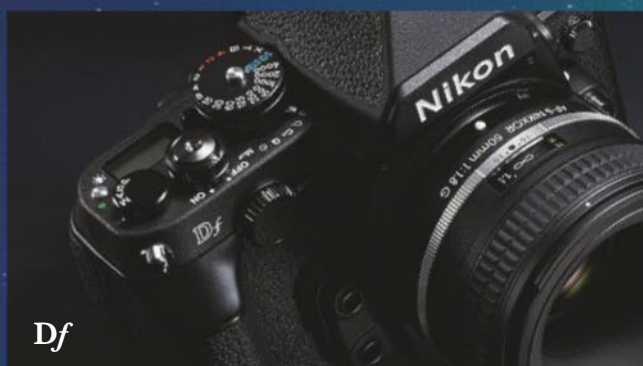


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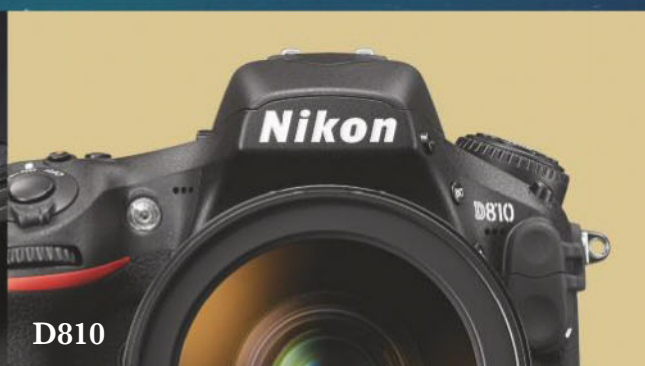
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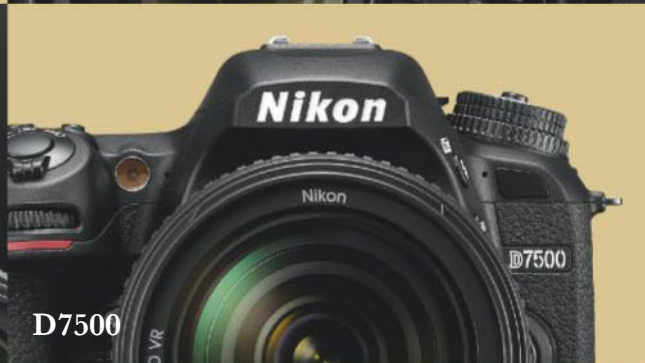
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# Working from the top

**Amy Davies** talks to **Sanwal Deen** about his top-down images of workspaces that reveal shared human connections

**S**anwal Deen's compelling project 'Work' has resulted in some fascinating images – and is only just beginning. The project is a personal one for the photographer, and aims to explore how human beings live their lives in ways that are more similar than you might realise.

The top-down images are of different workspaces, only showing the subjects' hands interacting with their work. These unusual 'portraits' are beautifully detailed and show the different processes through which his participants make their living.

Originally from Pakistan, Deen spoke to us from his home in the USA, the setting for all his photographs in the project so far – something that he hopes to change

in the future. Describing how he first decided on the idea for 'Work', Deen says, 'I have always had a fascination with desks and workspaces. After all, people tend to spend more than a third of their lives working. Furthermore, the work that happens in one city reflects the communities' desires and wishes, so in a way, the work becomes a cultural reflection. Hence, I thought that looking at different workspaces throughout the world might be a good way to get my message across.'

He also describes an incident from his childhood, which has stuck with him. 'When I first came to the United States from Pakistan, a friend earnestly asked me, "Did you ride a camel to school?" The question made me a little

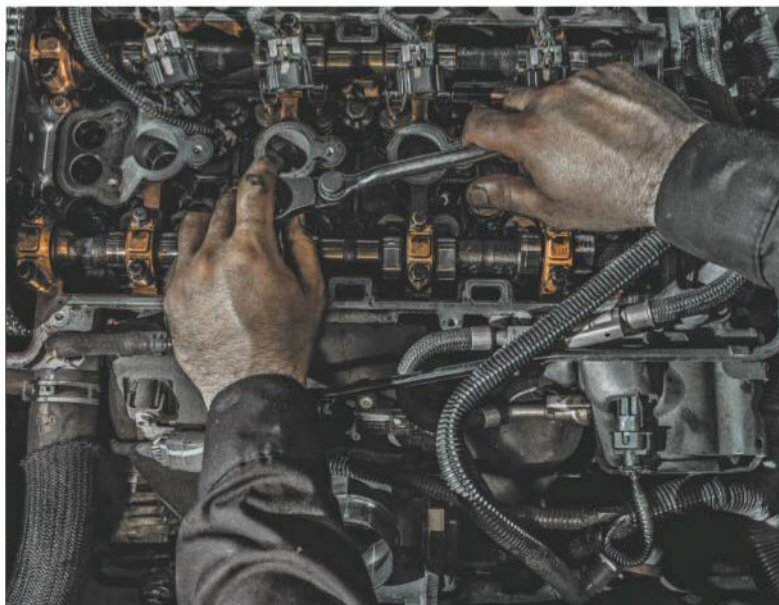






Top left: Nicke – Letterpress printer at Igloo Letterpress  
Hasselblad X1D-50c, XCD 45mm, 1/250sec at f/11, ISO 100

Left: Perry – Owner and Baker at Dough Mama  
Hasselblad X1D-50c, XCD 45mm, 1/2000sec at f/11, ISO 100



Above: Sanwal, self-portrait – writer and photographer  
Hasselblad X1D-50c, XCD 45mm, 1/500sec at f/11, ISO 100

Left: Stone-Ramone – Mechanic at Star & Northwest Auto Repair  
Hasselblad X1D-50c, XCD 45mm, 1/60sec at f/11, ISO 100





**Above: Audrey Gabriel – Hair stylist at Rafael's Salon**  
Hasselblad X1D-50c, XCD 45mm, 1/125sec at f/8, ISO 800

uneasy because the life I lived growing up was more or less no different than the life of my friend. I got up every morning, sat on a chair, had breakfast, went to school (in a car!), came home, watched movies, and played games. To think that people made assumptions about me, complete with a mental picture of how I lived my entire life, before I even said “hello” was a little disturbing.’

### The inspiration

‘In some ways, the root of this series lies in that episode – I want to demonstrate that people are people, seeing the same stars, dreaming the same dreams, despite any broader cultural differences.’

Deen was a recent graduate when he started the project, something that he feels also contributed to his fascination with how others work. ‘I have been looking for employment myself, and seeing what other people do has not only broadened my horizons, but I have also made friends that I never would have had I not pursued this project.’

**Right: Eric Paton – Taiko player who grew up in Japan and moved to the United States when he was 18**  
Hasselblad X1D-50c, XCD 45mm, 1/125sec at f/11, ISO 100





Right: Nicholas Skowron – Printmaker  
Hasselblad X1D-50c, XCD 45mm, 1/125sec at f/8, ISO 800



Below right: Maggie Argiro – Writer  
Hasselblad X1D-50c, XCD 45mm, 1/30sec at f/11, ISO 100

## 'I want to demonstrate that people are people, seeing the same stars, dreaming the same dreams, despite any broader cultural differences'

Up until now, Deen has photographed just 12 people. He finds the participants and arranges to spend some time with them – gaining access to workspaces being something that he describes as one of the most challenging aspects of the project.

He believes that almost everything is interesting if seen from the right angle under the right light, but finds that he tends to gravitate towards everyday life in his projects. Overall he is pleased with the amount of diversity in his current crop of participants, but he'd like to expand the field even further. 'The current set of pictures depicts a variety of demographics – young and old, male and female, different ethnicities – but I do wish that I could go to other countries to photograph the lives of people working in different cultures.'

When it comes to the setup of the shot itself, this is another reasonably large challenge for him. 'I find that people are very generous and open with their time, and are very open to being photographed if one just asks,' he says. 'However, the images themselves require quite an elaborate setup. They are taken during active business hours, and sometimes I get in the way of business. Finding a way to set up

quickly, take the picture, and leave without causing too much trouble is the hardest part of this process.'

### Keeping it consistent

The setup is always the same for every one of Deen's portraits, and he works with quite an obtrusive bit of kit. He uses a Hasselblad X1D with a 45mm lens. 'Typically, it is shot with the camera attached to a boom tripod,' he explains. 'The tripod is

old and bulky, so I need to add counterweights on one end to ensure it doesn't topple over. I place two speed lights on either side of the workspace I am photographing. How the light is shaped or modified really depends on the location and the space. The entire setup process typically takes between 15-45 minutes, depending on size and how busy it is.'

In order to get the shot, the camera is tethered to Deen's laptop. 'The subjects are usually working, so I keep on pressing the button until I feel that the gestures in their hands have truly







**Above: Martha Buckalew – Pianist based in Columbus**  
Hasselblad X1D-50c, XCD 45mm, 1/60sec at f/11, ISO 100



**Left: Ralph Martin – Owner and cobbler at Ralph Martin Shoe Repair**  
Hasselblad X1D-50c, XCD 45mm, 1/30sec at f/11, ISO 200

Delaware, Ohio, in the 1960s; despite the political climate in the United States during that time, he thrived as one of the first black entrepreneurs to open a store in downtown Delaware, and has spent almost every day since in that store, repairing shoes on that very machine.'

### What's next?

Ultimately, Deen is aiming to photograph 100 people at work. For the next stage, he has scheduled shoots with a neon-sign maker, a window cleaner and a taxidermist – these are subjects that are guaranteed to throw up interesting results.

Beyond that, he has hopes to turn the series into both a book and an exhibition. He has been recording the audio from the subject's workplace, writing passages to go along with each image. He also takes a headshot of the subject as well as handwriting samples. He's in no rush to get the project to exhibition state though. 'I think it still has a way to go. I don't think it will be ready for an exhibition or book until I have successfully photographed people from other countries,' he says.

To see more of Deen's work, including new portraits as they are uploaded, visit his website – [www.sanwaldeen.com](http://www.sanwaldeen.com).



Sanwal Deen is a photographer based in the USA. After an unsuccessful attempt at being a banker, he turned his hand to photography via a master's degree. He currently works as a photographer and graphic designer at an architecture firm, as well as taking on freelance photography commissions.

expressed themselves – it could be something as simple as a slight curl of the hand.'

He also aims for the composition to be roughly the same for every image, something that he feels is particularly important for the overarching theme of the project. 'For a series like this, consistency in composition is important because it lets one focus on the similarities and differences in the picture in a meaningful way.'

Deen says that his favourite image from the series is the one depicting the mechanic (see p27), because it

was the first in the project and he was nervous about how it might turn out. Other than that, he tells us, 'I particularly enjoy photographing some of the older people because you get to see an entire life's work in their hands. The pianist, for example, has spent her entire life by the pictured Steinway, making music and teaching lessons. Taking those pictures makes me reflect on her relationship to this device that she has touched every day for decades.'

'Similarly, the cobbler in the photograph opened his store in





*Left: At MPB, all used gear comes with a six-month warranty after being checked, approved for resale and photographed. Above: Check reviews and product listings to make sure you buy the right camera equipment for your needs*

# Buying used camera equipment? Read these tips first

Buying used camera equipment online often gets a bad reputation, with many photographers understandably sceptical due to the potential risks, but be aware and use a reputable reseller and it's a great way to bag yourself a bargain

**A**sk yourself what it is you like to shoot and how you plan to use the equipment. After that, do plenty of research: look at product descriptions for shutter counts, condition ratings, pricing and check photos on listings for any damage. Read the fine print and check that a warranty is included to avoid losing money in the case of any problems with the gear in future. At [www.mpb.com](http://www.mpb.com), we offer a six-month warranty and all of our used products are checked, approved and photographed for resale so you know exactly what you're getting.

## Be conscious of fraud

When paying, make sure the site you are using has a trusted payment provider like Braintree or Paypal. Also check Trustpilot and their Facebook page for in-depth reviews regarding

the buying experience. At MPB, customer satisfaction is extremely important to us, and our service is rated 5\* on Trustpilot.

## Trade in

Offset the cost when buying by trading in gear you no longer use. We offer a part-exchange service which allows you to save on your new purchase and avoid hanging on to equipment that is going to lose value over time. Just fill out the short form on our site and we'll send you a quote – if you're happy with it then we'll book in your collection at a date that's convenient for you (paid for and insured by us), which can be as soon as the next day!

## Test, test and test

If you are investing in a more expensive camera or lens, this step is definitely worth paying

MPB's seven-day returns policy puts your mind at ease



attention to. Although the image quality might be your ultimate deciding factor, also check to see whether you're happy with all the features that might be important to you. We offer a seven-day returns period, so if you're not happy with the equipment you can send it back to us and receive a full refund.

There are very few options when it comes to trading, buying and selling used cameras and lenses. MPB was started because we wanted to provide photographers and filmmakers with a trustworthy and hassle-free process when buying and selling used gear online.

**For further information please visit our website [www.mpb.com](http://www.mpb.com)**



# Books of the Year

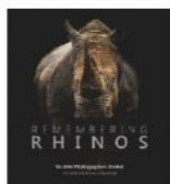
From personal projects to epic retrospectives, there have been some incredible books launched in the past 12 months. We bring you some of our favourite page-turners from 2017



© HILARY O'LEARY/REMEMBERING RHINOS

## Remembering Rhinos

by Wildlife Photographers Limited  
£45, Envisage Books



A few years ago Margot Raggett saw a poached elephant in Kenya. Like most of us she was horrified at the sight, but unlike most of us she did something about it.

Raggett came up with the idea of producing a book that would raise funds and awareness of their plight. The result was *Remembering Elephants*, a beautiful hardback that raised more than £135,000 to support projects across Africa. This time the team turned its attention to rhinos with a powerful message 'we simply cannot let extinction happen on our watch'. Once again a Kickstarter campaign funded production of *Remembering Rhinos*, allowing all proceeds from sales of the book to go towards protecting the animals in Africa and Asia. This is more than a mere vehicle for fundraising, however, because the finished article is absolutely beautiful, with images donated from the likes of Mark Carwardine, Will Burrard-Lucas and Greg du Toit. It is stunning and saddening in equal measure.



© ROSE-LYNN FISHER

## The Topography of Tears

by Rose-Lynn Fisher  
£15, Bellevue Literary Press



According to scientists, tears fall into three main categories: basal, reflex and psychic tears. Basal tears are the natural lubricant our bodies produce to assist

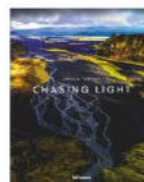
movement of lid over eye; reflex tears are a response to outside irritants such as cutting onions; and psychic tears are triggered by emotions such as fear. During a period of intense grief, Rose-Lynn Fisher began to wonder what tears might look like through a microscope, and whether the types of tears differed. To satisfy her curiosity she decided to study her own tears, as well as those of others, in a multitude of situations. During the project she was struck by the way the magnified tears looked like aerial views of a landscape. 'The patterning of nature seems so consistent, regardless of scale,' she explains. 'Each one of our tears carries a microcosm of the collective human experience, like a drop in the ocean.' It's an incredible book, and despite being a modest softback it lingers long in the mind.



© STEFAN FORSTER

## Chasing Light

by Stefan Forster  
£29.95, teNeues



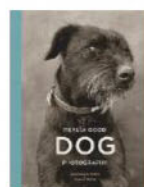
Travel and landscape photographer Stefan Forster is one of those people gifted with the ability to visit a location and get to the true heart of its beauty. He has taken long solo kayak trips along Greenland's west coast, hopped from island to island in Micronesia, and slogged through the swamps of Louisiana and Texas to find the area's most beautiful cypress trees – all the while dodging alligators. The images range from rainstorms in the world's driest desert to shots of the Northern Lights shimmering through icebergs. They are the kind of pictures you could gaze at for hours. This epic collection is a great primer in Forster's awe-inspiring output of images and well worth the shelf space in any travel fan's book collection.



© MARTIN USORINE

## Really Good Dog Photography

by Lucy Davies, £35, Hoxton Mini Press and Penguin Books



This excellent book features such luminaries as Elliott Erwitt, Alec Soth and Tim Flach. As well as an erudite introduction on the history of the genre, each photographer gets a page

to talk about his or her background and approach. The dog is represented as a dignified, intelligent and noble being, and our relationship with this faithful animal is fully explored and respected. There are some glorious portraits of dogs and their owners here, though the absence of Elke Vogelsang, one of Europe's finest and most popular dog photographers, is regrettable. Otherwise, this is an entertaining collection, and contains work that rises way beyond mere pet snaps.





## Steve McCurry: Afghanistan

by Steve McCurry and William Dalrymple, £59.99, Taschen



Afghanistan has often been defined by its tumultuous history and relationship to the West. When you think of the country, it's difficult not to conjure up images of conflict. But that is merely a

caricature, and here Taschen is showcasing a selection of images by Steve McCurry in an attempt to illustrate the multi-faceted landscape. McCurry's work concerning other nations is often accused of being picture-postcard perfect: too clean, too aesthetic. That's perhaps to miss the point. His work is subjective and about his attraction to colour, light and people. He's not necessarily trying to show you an accurate portrait of a nation. It's more that he's travelling the globe to find the beauty in everyday scenes. This book is a masterclass in travel photography.



## Bystander: A History of Street Photography

by Joel Meyerowitz and Colin Westerbeck £50, Laurence King Publishing



Anyone with a passing interest in street photography should check out this updated edition of a classic work. It serves as a who's who of names in street photography. The authors are a dream team, and the book is packed with advice. Some of the earliest photographs feature urban scenes, and indeed, the rise of photography coincided with the rise of the modern megacity – first in Europe, then in the US and now Asia. For early innovators, taking candid shots of the city reminded the viewer that photography was a democratic art, one that celebrated ordinary people. So essentially what we have here is a history of photography, rather than just a guide to street photography.



## Mother

by Matthew Finn, £30, Dewi Lewis



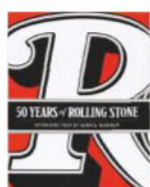
Some of the most affecting recent photography titles have focused on the theme of family. One of particular note was Celine Marchbank's *Tulip*, a visual record of her mother's last years of life as illustrated by

abstract portraits and the seemingly mundane details of her home. In this book, we find another meditation on a parent. This time, photographer Matthew Finn has spent the better part of three decades photographing his mother. In a series of beautiful portraits, Finn captures his mother from middle age to her later life and the eventual onset of dementia. It's a genuinely poignant collection that deals with parentage, ageing and most importantly, love. It's a book of universal themes and one that a great majority of us can relate to.



## 50 Years of Rolling Stone

by Jann S Wenner, £45, Abrams Books



This book is a lavishly illustrated history of the longest-lasting publication from the Summer of Love. It's not only full of interviews, but is also a history of rock-and-roll photography.

It's fascinating to see how the style of *Rolling Stone's* photographers developed, from Baron Wolman's early gig shots of Pete Townshend and the Grateful Dead, through to the elaborately staged portrait sessions set up by Annie Leibowitz and her successors. Founder Jann Wenner reveals how photography was vital to the style of *Rolling Stone* from the get-go. Very influenced by European photo magazines, Wenner realised that rock and roll was also about the 'look'. This book reminds us of the power of photography to influence, excite and enchant.



## Robert Doisneau: The Vogue Years

by Robert Doisneau and Edmonde Charles-Roux, £45, Flammarion



Robert Doisneau is best known for his humanistic approach to street photography and as a pioneer of photojournalism. However, this lavish book of black & white photos sheds light on the lesser-known images he created during his time working with *Vogue* between 1949 and 1965. This includes remarkable images of celebrities of the time, such as Picasso and Jean Cocteau. The book also shows stunning images of post-war French cities and successfully portrays the spirit of the era. To make the most of the pictures it has an open spine binding, which allows it to be laid flat. It is a must-have for anyone who appreciates elegance and refined style.



## Survivor: A Portrait of the survivors of the Holocaust

by Harry Borden, £30, Cassell



Although famous for his celebrity portraits, Harry Borden's first book is a moving collection of images depicting Holocaust survivors, and is partly an exploration of his own Jewish heritage.

*Survivor* is a personal project, and stories range from those who endured the concentration camps, to refugees rescued and brought to the UK as children. Felix Fibich, a highly regarded dancer and choreographer, is among those featured. Fibich and his family were forced to live in the Warsaw ghetto. He escaped, but they were killed. He emigrated to the USA in 1950 where Borden photographed him more than 60 years later. The book is a moving account of survival against the odds.



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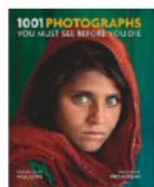
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## 1001 Photographs: You Must See Before You Die

by Paul Lowe, £20, Cassell

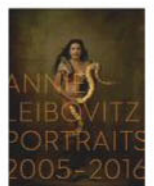


Trying to distil the world's entire photographic canon into 1,001 essential images is a herculean task, but curator Paul Lowe has done a good job. All the usual suspects are represented, from Fox Talbot to Nan Goldin and beyond. Not all the entries will be to everyone's taste. For instance, I'm surprised that Lowe chose a grab shot of Frank Sinatra over Terry O'Neill's superior image of Sinatra and his body double walking past gobsmeared holiday makers in 1966. Further, the choice of photographers veers towards the genres of documentary/reportage/art. There is a lot to like, however. Lowe puts the images in their historical and cultural context and provides illuminating insights into the motivations and approaches of the photographers.



## Annie Leibovitz: Portraits 2005-2016

by Alexandra Fuller and Annie Leibovitz, £69.95, Phaidon Press



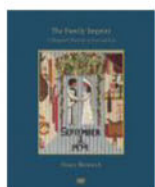
Annie Leibovitz has shot the great, good and not-so-good in the world of music, movies, politics and business. This tome contains plenty of big budget set-piece shots, such as Jack Nicholson posing like a gumshoe in LA at night. Yet it's the more intimate and straightforward portraits that have the most enduring appeal – an endearingly vulnerable-looking Scarlett Johansson, for example. Leibovitz's subjects sometimes get lost amidst her self-indulgent productions, but the masterful lighting, framing and visual fireworks remind us of why she is such a legend.

© STEPHAN REPRODUCED COURTESY OF CASSILL



## The Family Imprint

by Nancy Borowick, £30, Hatje Cantz



Sometimes a photographic project is so personal that it can feel almost voyeuristic to view it, and *The Family Imprint: A Daughter's Portrait of Love and Loss* is one such example. In 2013,

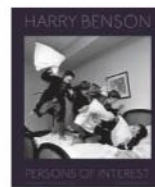
Howie and Laurel Borowick were undergoing treatments for stage-four cancer. Howie was diagnosed with pancreatic cancer and his wife with breast cancer. Witnessing this was their daughter, Nancy, who began to document what she saw. The result is a series of images that is sometimes so moving that you have to look away, catch your breath and go back in with a clear head. There's a romantic quality to these black & white images. This project is, at its heart, a love story – one that deals with love between a couple in parallel circumstances, and a love between a daughter and her parents.

© NANCY BOROWICK



## Harry Benson: Persons of Interest

by Harry Benson and Howard J Kessler £75, Powerhouse Books



Bursting with iconic portraits and powerful photojournalism, *Persons of Interest* features pictures taken from 1957 to 2016, and includes 'The Pillow

Fight', which shows The Beatles celebrating the news that their single *I Want to Hold To Hold Your Hand* had reached number one in the USA. During a career that has spanned six decades Benson has photographed 12 US presidents and was at the Ambassador Hotel in Los Angeles when Senator Robert F Kennedy was assassinated in 1968. As with many of Benson's projects, his wife Gigi has made the picture selection here, and her knowledge of his back catalogue is second to none. There's something for everyone.



## Factory: Andy Warhol

by Stephen Shore £39.95, Phaidon Press



This large book's silver-lined borders makes it a pleasure to leaf through and the images are fascinating. The whole cast of characters are here – Lou Reed, Billy Name, Sterling Morrison, Paul Morrissey, et al. Each of Stephen Shore's images tells a story, and takes you right inside the circus, making you feel for a brief period like you're part of what you're seeing. What's more, we get a series of interviews with some of the key players. All of them give honest insight into what it was like to exist in this space and witness Warhol spinning his magic within the Factory walls. Shore clearly has a reverence for this time, but was apart enough to ensure he never became overwhelmed or too caught up in the spell.

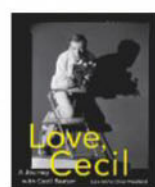
© STEPHEN SHORE



© CECIL BEATON

## Love, Cecil: A Journey with Cecil Beaton

by Lisa Immordino Vreeland £40, Abrams Books



Cecil Beaton was one of the most famous portrait photographers in the world in the pre- and post-war years. There is lots of biographical detail about Beaton here, but the pictures are allowed to do most of the talking, and his best portraits include compelling pictures of the top names of the movie and theatre worlds. It's clear how well regarded he was too, as seen in the handwritten notes from Audrey Hepburn and others. This lavishly produced book provides a fascinating glimpse into a lost age of glamour and style.





© TIMOTHY WHITE

**The Polaroid Project:  
At the Intersection of Art  
and Technology**  
by William A Ewing and Barbara  
Hitchcock, £34.95, Thames & Hudson



In this volume the authors take readers back to a time when Polaroid was a twinkle in inventor Edwin H Land's eye, and explore the impact of instant film in the years to follow. The format has been endlessly utilised by artists including Andy Warhol and Guy Bordin. The book navigates gracefully between the art and science of Polaroid and is thorough in its scope. It is a great book, not just for those who love Polaroid, but anyone interested in the history of photography.



© ANTONIO GIROTTA

**World Press Photo 2017**  
by Rodney Bolt and David Campbell  
£18.95, Thames & Hudson



For over 60 years, the World Press Photo competition has highlighted the most dynamic press photography of the past 12 months. Turkish photographer Burhan Ozbilici, who was present during the assassination of Russian ambassador Andrei Karlov, took 2017's winning image. Winners are jury-selected, and the chair of the judges, Magnum photographer Stuart Franklin, voted against the image; in an article for *The Guardian* he was vocal about his objections, feeling that such widespread re-publication of the image gave oxygen to the extremist groups who perpetuated the murder. The ethics of reportage are always up for debate, making the WPP vital in the discourse of photography.



© SASHA MASLOV

**Veterans:  
Faces of World War II**  
by Sasha Maslov, £19.99, Princeton  
Architectural Press



For this beautiful book Ukrainian-born Sasha Maslov set out to interview and photograph the last living participants of World War II. The project took him the best part of six years, and he tracked down more than 100 veterans – support staff, resistance fighters, concentration camp survivors and even a Kamikaze pilot. Maslov's masterful portraits offer the subjects real dignity, and the interviews provide candid accounts of what it means to have experienced, and survived, war. It's a fitting look at the passage of time, and the endurance of the human spirit.

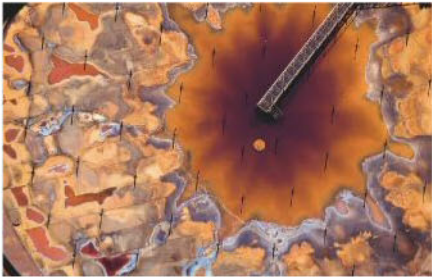


© TIM FLACH

**Endangered**  
by Tim Flach, £50, Abrams



*Endangered* features more than 180 images documenting the lives of threatened species. Tim Flach's project took more than two years, and he encountered many rare animals. The saiga, a nomadic antelope whose range extends from Kazakhstan to Uzbekistan, for example, is a survivor from the ice age, and with its long drooping nose looks like something out of the canteen scene in *Star Wars*. It took two trips before Flach secured a picture of it, and he had to endure a fly-infestation on the first trip and sub-zero temperatures on the second. Above all Flach was looking for stories, and he found these in abundance. The accompanying captions are insightful, and the prologue and epilogue are powerful prompts for change.



© J HENRY FAIR

**Industrial Scars:  
The Hidden Costs of  
Consumption**  
by J Henry Fair, £30, Papadakis



This book by environmentalist and photographer J Henry Fair is a beauty. His aerial images are captivating palettes that appear as if they could be the work of some great, undiscovered abstract painter. Yet, *Industrial Scars* is a horror story – a true story – where we as Homo sapiens adopt the role of the rapacious antagonist. Lewis Smith, a journalist specialising in science and the environment, gives the images context. Once the initial mesmerism wears off, he is there to explain what we are seeing. If this sounds too heavy the book is doing its job. It's not trying to preach, just force us to face the consequences of our actions.



© NORM DIAMOND

**What is Left Behind:  
Stories from Estate Sales**  
by Norm Diamond, £36.63,  
Daylight Books



Many of us understand the heartache of either losing a parent or having to move them into assisted living. What follows is the often heart-breaking process of working your way through their belongings. Over the course of a year Norm Diamond attended countless estate sales around Dallas, Texas, and bought objects that were sad, funny, political, telling, or show us a little of American culture. Each object is either photographed in the context of the home in which it was discovered or taken away to be photographed in his studio. This book is a melancholic affair that shows how much of our lives is tied up in the smallest details.



# ProGlass IRND

A **NEW** standard in neutral-density glass filters

Old Harry Rocks, on Dorset's Jurassic Coast is one of my favourite sunrise locations. I like to keep my compositions simple, and on this occasion I found the ripples on the sea distracting. The simplest way to remove texture from water is to use a long exposure filter to extend the shutter speed. Here I used a LEE 3.0 (10 stop) ProGlass IRND, which increased the exposure time to 60 seconds at f/8.0. Calculating the exposure was a breeze, as the stop values of the ProGlass IRNDs are spot on. A 0.6 ND (two-stop) hard grad was also used to hold back the exposure in the bright sky.

When processing the image, I was really impressed by both the neutrality and clarity of the unprocessed raw file. There's a nice evenness of exposure across the whole frame with no light fall-off in the corners, even though I used a wide-angle lens.

LEE's new ProGlass IRND filters are a fantastic creative tool for those who demand high levels of accuracy in their work and are quite simply the best neutral density filters I've used.

Fuji X-Pro2, 10-24mm f/4 at 11mm,  
ISO 200, 60 seconds at f/8.0

ProGlass 3.0 IRND (10-stop),  
0.6 ND hard grad (2-stop)

(RAW file – unprocessed)

*M Bauer*

Mark Bauer  
markbauerphotography.com



leefilters.com







## At a glance

£1,799

- 20.1-million-pixel, 1in stacked CMOS sensor
- 24-600mm equivalent f/2.4-4 lens
- 24fps continuous shooting
- 315 phase-detection AF points
- 4K video recording

# Sony Cyber-shot DSC-RX10 IV

Sony's latest high-tech bridge camera has more advanced specifications than most DSLRs, but could it replace one altogether? **Andy Westlake** finds out

## For and against

- + Huge zoom range covers almost any photographic opportunity
- + Fast, accurate autofocus keeps moving subjects sharp
- + Excellent image quality in most lighting conditions
- + Super-fast shooting lets you take full advantage of the long lens for sports and wildlife
- Screen only tilts up or down, rather than in two directions
- Lacks some expected features, such as an intervalometer
- Bluetooth underutilised (only used for geotagging)

## Data file

Sensor	20.1MP, 1in Exmor RS
Output size	5472x3648 pixels
Lens	24-600mm equiv f/2.4-4
Shutter speeds	30-1/2,000sec; 30-1/32,000sec electronic
Sensitivity	ISO 100-12,800 (standard); ISO 64-12,800 (extended)
Exposure modes	PASM, movie, high frame rate, panorama, scene, auto
Metering	Multi, centreweighted, spot, average, highlight
Exposure comp	±3EV in 0.3EV steps
Cont shooting	24fps
Screen	3in, 1.44-million-dot touchscreen
Viewfinder	2.36-million-dot EVF, 0.7x mag
AF points	315-point phase detection
Video	4K (3840x2160) 30p
External mic	3.5mm stereo
Memory card	SD, SDHC, SDXC (UHS-1)
Power	NP-FW50 Li-ion
Battery life	400 (LCD), 370 (EVF)
Dimensions	132.5x94x127.4mm
Weight	1,095g inc battery and card

All-in-one bridge cameras have historically provided a means of getting a long zoom range in a relatively small, affordable package. However, most of these cameras used tiny image sensors, so while they may have been designed to look as much as possible like small DSLRs, their image quality has fallen a long way short.

That all changed with Sony's launch of the original RX10 in 2013. By combining a much larger 1in-type 20.2MP sensor with a 24-200mm equivalent f/2.8 zoom lens, it offered vastly improved image quality compared to previous bridge models, and wasn't so far behind APS-C DSLRs. Last year's RX10 III made another big leap by adding a 24-600mm equivalent f/2.4-4 lens, giving an immense zoom

range suitable for shooting almost any subject, from grand landscapes to distant wildlife.

Now, with the RX10 IV, Sony has completely revised the internals, adding the same stacked-CMOS sensor and Bionz X processor previously seen in its RX100 V pocket camera. As a result, the RX10 IV gains mind-boggling speed, with the ability to shoot at 24 frames per second with continuous autofocus. Purely in terms of the numbers, no DSLR comes close, while the RX10 IV's closest direct rival, the Panasonic Lumix DMC-FZ2000, maxes out at half the speed. Even the fastest mirrorless model – Sony's own Alpha 9 – only manages 20fps with autofocus.

Naturally, all this technology costs, and the RX10 IV's £1,799 price tag is unprecedented for this type of camera. It's also a chunky







Here, the accurate EVF and live histogram helped me maintain cloud detail that could easily have been lost 39mm equivalent, 1/8000sec at f/5.6, ISO 100

beast by bridge standards, with a body that, at 133x94x127mm and 1,095g, is larger than some entry-level DSLRs. Then again, the nearest DSLR-based alternative for a similar price would probably be the Nikon D7500 with the Tamron 18-400mm zoom, and that's a fair bit bigger still.

Getting all this capability in an all-in-one camera sounds too good to be true, but Sony has done a remarkable job recently of raising the bar of what's technically possible. So does the RX10 IV actually deliver, and what are the trade-offs compared to using a DSLR or mirrorless camera?

## Features

First, let's look at the RX10 IV's core features. Its 20.1MP Exmor RS sensor uses a stacked architecture, with on-chip memory and image processing enabling

particularly high readout speeds. This allows a silent high-speed electronic shutter that practically eliminates subject distortion from rolling shutter artefacts, while giving speeds as high as 1/32,000sec (considerably faster than the 1/2,000sec top speed of the conventional mechanical shutter).

Crucially, the sensor gains on-chip phase detection for autofocus, with 315 focus points that cover 65% of the image area. Sony's high-density AF tracking technology allows the camera to cluster groups of small focus points around a subject that it detects to be moving for maximum accuracy. You can allow the camera to choose the focus area on its own, or switch to flexible spot mode, which allows you to specify the AF point yourself. Face detection is also available, with the ability to focus specifically on your

subject's eyes. Sony claims the focus speed is the fastest in camera history, at just 0.03sec.

Sony's latest Bionz X processor provides the horsepower for the headline 24fps shooting mode, with a spectacular buffer of 110 raw files or 249 JPEGs. If you don't need this sheer speed – and let's face it, most of the time you won't – the camera can be set to shoot at more manageable rates of 10fps or 3.5fps. The sensitivity range runs from ISO 100–12,800, with extended ISO 64 and 80 options also available.

The 24-600mm equivalent Zeiss Vario-Sonnar T\* zoom has a maximum aperture of f/2.4–4, but the drop off through the zoom range is pretty abrupt. It hits f/2.8 at 28mm equivalent, f/3.2 at 35mm, f/3.5 at 60mm, and then holds f/4 from 100mm through to the 600mm end. The aperture

can be stopped down to f/16 in 1/3 steps, although in some modes it won't go beyond f/11. Most of the time on a 1in sensor you won't want to go past f/8 anyway, for fear of diffraction blur.

Not surprisingly the lens is complex, with its 18-element, 13-group design including eight extra-low dispersion (ED) glass elements and one super-ED element to minimise chromatic aberrations. There are six aspheric elements, of which two are ED glass. Sony says its built-in optical stabilisation allows handholding at shutter speeds up to four stops slower than would otherwise be possible without getting blurred images due to camera shake.

Close-up capability is very decent: the lens can focus just 3cm from the front element at wideangle, dropping to 72cm at the tele end, at this point



The RX10 IV's autofocus is fast enough to keep up with flying birds. This is frame 118 of a 146-shot 20fps burst 140cm at the 250mm position. 600mm equivalent, 1/1000sec at f/5.6, ISO 250



➤ offering approximately 2:1 equivalent magnification. Quirkily, though, in the middle of the zoom range the minimum range is rather longer, reaching 140cm at the 250mm position. Screw-in filters can be mounted using a standard 72mm thread, and a bayonet-fit hood is supplied.

Sony has included a decent array of photographic features, including its auto-stitching sweep panorama mode, alongside multi-shot noise reduction and high-dynamic-range modes. For beginners, there's a small but sensible selection of subject-specific scene modes, together with a conventional full auto mode.

Several common features are missing, including in-camera raw conversion, an intervalometer, timelapse movie creation and multiple aspect ratios for stills shooting (you only get 3:2 or 16:9). On a camera this ambitious, these are pretty glaring omissions. Unlike some other models, the RX10 IV isn't compatible with Sony's add-on apps, so you can't install additional features, either.

As usual, Wi-Fi is built-in, allowing remote control of the camera from a smartphone or tablet using Sony's free PlayMemories Mobile app. This gives a decent level of manual control, but oddly doesn't allow you to change the aperture remotely. Instead, it honours the position of the aperture ring, which would

make more sense were it not for the fact that you can override the exposure-compensation-dial setting. On a more positive note, it's easy to send your favourite images to your phone for sharing, simply by pressing the Fn button during playback. It's also possible to geotag your images as you shoot using your phone's GPS, via the RX10 IV's newly added Bluetooth LE. It's just a shame this connection can't be used for other functions such as remote control, as it can on Canon cameras.

When it comes to video, Sony has provided a comprehensive set of options. The RX10 IV can record in 4K resolution (3840x2160 pixels) at 25fps and at bit rates of 100Mbps or 50Mbps, while full HD footage can be captured at a wide range of settings up to 100fps and 100Mbps. Peaking and zebra pattern displays are available to aid focusing and exposure judgement, and Sony's Picture Profiles are onboard, including S-Log gamma for easier colour grading in post-production. Both microphone and headphone sockets are built in, and footage can be output to an external recorder over HDMI. The camera can even simultaneously output low-resolution proxy footage, enabling easier in-the-field editing using relatively low-powered devices such as smartphones. It's also possible to extract 8MP stills from 4K footage.

Sony has also included a dedicated slow-motion video mode, marked HFR (for High Frame Rate) on the mode dial. This allows you to record at 250fps, 500fps or 1,000fps, giving 5x, 10x or 20x slow motion, but with progressively decreasing pixel dimensions. Its interface is distinctly non-intuitive, focus is fixed at the start of recording and the camera locks up for a while as it records the footage to a card. However, this is a pretty addictive feature for subjects such as wildlife.

### Build and handling

Thanks to its size and DSLR-style design, the RX10 IV generally handles very well. Its handgrip is large and comfortable, while the large lens barrel nestles snugly in your left hand. Unusually, with three control rings on the lens itself to control the aperture zoom and manual focus, shot-to-shot operation is spread evenly between your hands. For videographers, the aperture ring can be set to clickless operation using a switch beneath the barrel. It's also possible to choose which way around the two lens rings are assigned to zoom and focus, along with the direction they operate.

The exposure-compensation dial falls perfectly beneath your right thumb, while a recessed dial on the back sets the shutter speed. On the front you'll find a focus-mode dial for switching

between single-shot or continuous autofocus, along with an A mode that switches between the two if it detects subject movement. Here you can also access manual focus and Sony's Direct Manual Focus mode, which allows full-time manual override of AF.

The shutter button falls naturally under your index finger. The power switch is placed behind it, with a zoom lever in front. It may seem odd that the camera has two





zoom controllers, but it makes more sense when you find that with this huge zoom range, they operate at different speeds. The lever around the shutter button is ideal for quickly setting approximately the right focal length, while the ring around the lens allows you to fine-tune composition precisely. Another handy function is zoom assist, which temporarily zooms the lens out, allowing you to quickly reacquire the subject if you lose it during panning. I set this to be operated by the button on the side of the lens, which by default is set to AF stop.

Sony has covered the rest of the body with buttons and dials, many of which are customisable to suit the user. I left the C2 button to its default drive mode, but rather than use the painfully positioned C1 button to change ISO, I set the vertical rear dial to do so directly. I also configured the button in its centre to activate focus-area selection. When set up like this – and with the option of using the touchscreen to move the AF area, too – I found the RX10 IV very usable indeed. However, the touchscreen itself can't be used to access the menu or change any settings, and in playback it's limited to double-tapping to zoom into the image and then scrolling around.

The camera inherits Sony's latest revised menu layout previously seen on the likes of the Alpha 9. Compared to the RX10 III, this

means some options have moved around and been regrouped, and the various top-level menu tabs have been coloured in. But it's all still pretty chaotic and overloaded, and even with extensive recent experience of shooting Sony cameras, I often struggled to locate items quickly when I was looking for them. This makes the newly added My Menu invaluable, as it allows you to build a custom menu full of any settings you frequently need to change.

### Viewfinder and screen

The RX10 IV gives a choice of viewing methods – either eye-level electronic viewfinder, or tilting rear screen. The 2.36-million-dot electronic viewfinder gives a view as large as most full-frame DSLRs, with 0.7x equivalent magnification. It's bright and clear, with accurate colour rendition and minimal lag, while accurately previewing both exposure and depth of field, which helps tremendously with adjusting your shooting settings. As usual, you can overlay a huge array of shooting information, but annoyingly you can't show both a live histogram and electronic levels at the same time. The whole camera design is well set up for shooting with the EVF, and I found myself using it almost all of the time, especially when using the long end of the zoom.

Alternatively, you can use the 3in, 1.44-million-dot screen,

**With the long zoom lens, it's easy to capture your local wildlife**  
424mm equivalent,  
1/2000sec at f/4, ISO 6400



## Focal points

Sony has covered the RX10 IV with enthusiast-friendly controls while cramming in the features

### Remote release

Sony has threaded the shutter button for an old-fashioned cable release. Alternatively, you can use the RM-VPR1 electronic release that plugs into the USB port.

### Flash

A built-in pop-up flash is tiny and doesn't offer much range at low ISOs, but there's a hotshoe for fitting a more powerful unit if you need to.

### Power

The RX10 IV employs the NP-FW50 battery that's shared with the RX100 and Alpha 7 series models. It charges via USB and should be good for 370 shots per charge using the EVF, or 400 with the LCD.



### Top-plate LCD

The LCD displays basic info while you're shooting, including shutter speed, aperture and frames remaining. It can be backlit in orange by pressing the button in front of it.

### Touchscreen

Touch functionality is disappointingly limited to selecting the focus point, or magnifying and scrolling around images in playback.





# Testbench CAMERA TEST



At medium ISO settings, good colour and plenty of detail is still recorded  
135mm equivalent,  
1/250sec at f/4, ISO 800

which uses a dual-hinge design to tilt 109° up for waist-level shooting, or 41° down for high-angle shots. This is handy for shooting at odd angles, but only in landscape format. Turn the camera to portrait orientation and it becomes useless; I much prefer the fully articulated type used on the Panasonic Lumix DMC-FZ2000. An eye sensor allows the camera to switch between the EVF and LCD automatically, and helpfully is disabled when the screen is pulled away from the camera body. I rarely used the screen for shooting, but found it did an excellent job for reviewing images in playback, giving an accurate representation of whether my photos had turned out sharp and well exposed.

## Autofocus

So now for the real question: how about the autofocus? Sony has made huge strides in its latest generation of cameras, including the Alpha 6500 APS-C and Alpha 9 full-frame mirrorless models, and the RX100 V compact. But has it successfully transferred this to its long-zoom bridge camera?

Let's start with the easy bit. When faced with static subjects, the RX10 IV autofocuses instantly, silently and accurately. It does so regardless of the zoom position or where you place the focus point, so long as it's not towards the

edges of the frame beyond the phase-detection area. It also continues to work in remarkably low light – it just slows down a bit.

In a way, though, that's not really what we're worried about. Instead, the big question is whether the continuous AF works well enough to justify the £400 premium over the RX10 III. The answer to that is yes – with some caveats.

I tested the AF-C system on trains and wildlife, to see how well it works with both predictable and erratic movement. As with the Alpha 9, I found it performed best by setting the camera to wide-area AF mode, allowing it to first identify the moving subject, and then track it. With a large and easily identifiable subject, it does this with ease, maintaining near-perfect focus during extended bursts. It's mesmerising to see the tightly clustered little green AF squares dance around the viewfinder to follow a moving subject across the frame.

Even with erratically moving wildlife, the camera does a remarkably good job. Its hit rate isn't quite as high, in terms of getting pixel-sharp shots: instead, it often seems to lose track slightly for three or four frames, then snaps back into perfect focus for a similar-length sequence. Even then, those slightly out-of-focus shots would be absolutely usable for small prints or social media. Compared to DSLRs or high-end

CSCs, the RX10 IV's main disadvantage is that it seems to stop working rather sooner when light levels fall, failing to pick up moving subjects especially against complex backgrounds. So not surprisingly, it won't replace a high-end DSLR kit with a 600mm prime when the going gets really tough, but if you shoot in relatively decent light it will perform admirably. This is a remarkable feat for a bridge camera.

## Performance

In pretty much every other respect, the RX10 IV also performs very well. It takes a moment to start up and extend the lens after flicking the power switch on, but thereafter it responds almost instantly to any control input. The huge buffer means you'll have to work the camera very hard before it comes close to slowing down, and I only found it kept me waiting when writing footage to card in the HFR video mode.

Sony's colour rendition is, as usual, perfectly pleasant, if a little on the uninspiring side. With naturally colourful subjects on a bright day, the camera's JPEGs are quite attractive, but what it can't do is add warmth and punch to your shots under less inspiring lighting conditions. Instead, it tends to give slightly flat results, aided and abetted by an auto white balance system that veers towards the cool side. In most cases, a little

tweaking of the files in post-processing can perk them up considerably, and as usual you'll get the best results if you're prepared to shoot and post-process raw. If you really want, above all else, the prettiest out-of-camera JPEGs, then Canon's PowerShot G3 X does better, but it's so compromised operationally that I find it hard to recommend.

Metering is generally pretty accurate, and most of the time I used the multi-pattern mode. The full-time electronic viewing gives an accurate impression of how your image is likely to turn out, so it's easy to judge any exposure compensation that's needed.

Special mention has to be made of the RX10 IV's lens, which is much better than it has any right to be for such a huge zoom range. At wideangle, it gives decently sharp results from corner-to-corner, with the optimum aperture being around f/4. It's still plenty sharp in the middle of the range, around 150mm equivalent where it's fully capable of resolving fine detail and texture. Zoom in further and its ability to describe really fine detail decreases, but even so it gives much better results at the 600mm equivalent than I'd expect. Just bear in mind that diffraction softening becomes significant at f/8, so I'd advise against setting an aperture smaller than that.





# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit [www.image-engineering.de](http://www.image-engineering.de) for more details



Sony has equipped the RX10 IV with a 20.1MP, 1in sensor that's the same as that used in the RX100 V, and very similar to that in the RX10 III – not to mention an array of other compact cameras from various brands. It's pretty much a known quantity now, and performs much as on those other cameras. Without an optical low-pass filter, it records really fine detail at low ISOs, and still gives pretty decent results at ISO 1600 or more. Crucially, though, the lens keeps pace, just so long as you don't stop down too far. No bridge camera gives better image quality.

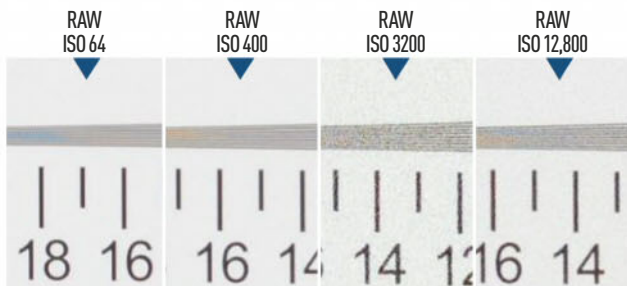
## Resolution

At low ISO the 20.1MP sensor records lots of detail, reaching 3,400l/ph at ISO 64. But noise has an ever-increasing impact as the sensitivity is raised, with resolution falling to around 3,100l/ph at ISO 400, and perhaps 2,900l/ph at ISO 3200. At the top ISO 12,800

setting the camera manages around 2,700l/ph. As always on a fixed-lens camera, the focal length and aperture settings also matter – these tests used the 50mm equivalent setting and f/4. Even stopping down to f/5.6 resulted in visible diffraction softening.



Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



## Noise



The crops shown below are taken from the area outlined above in red

Pixel-level detail is excellent at low ISOs, but as is usual with a 1in sensor, you don't have to boost the sensitivity much for noise and noise reduction to have an evident effect. That said, you'll get decent levels of fine detail up to ISO 800 or so, which is particularly important when using the long end of the zoom, where you need to keep shutter speeds high to combat camera shake. Once you go beyond ISO 1600, you'll need to stop thinking in terms of pixel-level detail and consider the image as a whole, and on these terms I'd be quite happy shooting at ISO 6400 for social-media use or smaller prints. However, ISO 12,800 is a step too far unless there's no other choice.

RAW ISO 64



RAW ISO 400



RAW ISO 1600



RAW ISO 3200



RAW ISO 6400



RAW ISO 12,800



## Verdict



If you like the idea of an all-in-one camera that will let you shoot practically any subject pretty well, then you need to start saving, because the Sony Cyber-shot DSC-RX10 IV is the best of this type yet. Its huge zoom range covers almost any subject, while its remarkable autofocus and continuous shooting abilities make it a far better choice for photographing moving subjects than any previous bridge camera. It's another hugely impressive technical achievement from Sony.

The £1,800 question is whether it makes sense to spend so much on an all-in-one camera. After all, the RX10 IV costs as much as a top-end APS-C body, and if you want it primarily for sports or wildlife, considerably more than the excellent 100–400mm or 150–600mm zooms from Sigma and Tamron. Coupled with a good DSLR, these should give better image quality, but the key point about the RX10 IV is that it's so much smaller, meaning you're much more likely to carry it around with you and can even sneak it into events where DSLRs are forbidden.


I do have a couple of reservations, however. For LCD shooting, the Panasonic Lumix DMC-FZ2000's fully articulated touchscreen is much more useful than the Sony's tilt-only unit, especially given the Sony's extremely limited touch controls. The body design could also benefit considerably from an update. It would be nice to see an AF-area joystick and an AF-on button, both of which would reinforce its credentials as a serious camera for action photography.

When all is said and done, though, it's impossible not to conclude that the RX10 IV sets a new standard for all-in-one superzooms, offering high-speed shooting and focus tracking abilities that in some respects leave even the best DSLRs behind. If you're interested in an all-in-one travel camera, or simply want to photograph your local wildlife without needing a huge zoom, it's the best you can buy right now.

FEATURES	8/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



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Though it's basic, the EOS M100 lets you get creative with long exposures and focused accurately when it was tested with EF lenses Canon EF 17-40mm f/4L USM (using EF-EOS M adapter), 30 seconds at f/6.3, ISO 400

# Canon EOS M100

Is the EOS M100 an ideal camera for beginners or has Canon oversimplified its latest mirrorless model?

**Michael Topham** takes a closer inspection

**T**he Canon EOS M100 is the direct replacement for the two-year-old EOS M10. It sits below the company's EOS M6, EOS M5 and EOS M3 models as a beginner-friendly option for those looking to buy into their first interchangeable-lens camera. To bring the EOS M100 up to date, Canon has replaced the 18-million-pixel sensor of old with a new 24.2-million-pixel APS-C CMOS chip. This sensor is similar to those found within Canon's latest APS-C DSLRs and by teaming it with a faster and more powerful DIGIC 7 image processor it brings a number of improvements to the camera.

Compared to its predecessor, which offered a sensitivity range of 100-12,800 (expandable to ISO 25,600), the EOS M100 shoots natively between ISO 100 and 25,600. The introduction of the

new processor also allows the camera to shoot a continuous burst faster at up to 6.1fps.

The camera is the latest model to inherit Canon's excellent Dual Pixel CMOS AF system, which we've seen filter down from more advanced models since it made its debut in the EOS 70D in 2013. It's known for delivering fast and highly accurate focusing in live view and is essential on a camera of the EOS M100's pedigree, which neither has nor supports a viewfinder.

Unlike the EOS M6 or EOS M3, which offer the option to fit a removable electronic viewfinder via the hotshoe, with this camera users have to employ the 3in, 1,040k-dot tilting touchscreen to frame up shots and operate many settings. Tilting the screen by 180° automatically enters a self-portrait mode to capture high-quality selfies, which can then be shared with mobile devices using the EOS

M100's Wi-Fi, NFC or Bluetooth connectivity options. Download the Canon Connect app – free for iOS and Android devices – and it's also possible to take wireless control of the camera and its settings remotely.

Touchscreen aside, the camera inherits the same 49-point AF system as the EOS M10. There's the option to freely move the focus point in 1-point AF, smooth zone AF as well as its face and tracking mode, and users also get one-shot AF and Servo AF operations to choose from. A bright orange AF-assist beam helps acquire focus on close subjects in low light and there are focus peaking and magnify options (5x or 10x) to aid precise manual focusing.

The camera doesn't feature 4K recording so movie capture is limited to Full HD (1920x1080) at 50, 30, 25 and 24fps for a maximum duration of



## Data file

### Canon EOS M100

Price	£449 (body only) £569 (with 15-45mm kit lens)
Sensor	24.2MP APS-C CMOS
Output size	6,000x4,000 pixels
Focal length mag	1.6x
Lens mount	EF-M
Shutter speeds	30secs-1/4,000sec
Sensitivity	ISO 100-25,600
Exposure modes	PASM, Auto, Scene
Metering	Evaluative, partial, centre, spot
Exposure comp	+/-3EV in 1/3 steps
Cont shooting	6.1fps
Screen	3in, 1,040k-dot tiltable LCD touchscreen
Viewfinder	None
AF points	49-point
Video	Full HD (1920x1080) at 60/50/30/25/24fps
Memory card	SD, SDHC, SDXC (UHS-I compatible)
Power	LP-E12E Li-ion battery
Battery life	295 shots per charge
Dimensions	108.2x67.1x35.1mm
Weight	302g (with battery and card)



## Focal points

This is the most basic model in the EOS M line-up, and as such has very simple controls

### EF-M mount

There are currently seven lenses to choose from in Canon's EF-M range, covering a 35mm-equivalent focal length of 16.5mm to 300mm. Canon also produces the EF-EOS M mount adapter, which allows EF lenses to be used with no loss in quality or speed.

### Wireless connectivity

The EOS M100 doesn't need to be switched on to initiate a wireless connection. Simply hold the wireless connectivity button for two seconds and you'll be presented with direct access to the camera's wireless options on the screen.

### Face jackets

The EOS M100 is available in three colours and can be customised by adding an EH31-FJ face jacket (£49), which is available in a range of different colours and designs.

### Metering modes

The camera features the same metering system as used within the EOS M6. Users get four metering modes to choose from – evaluative, partial, spot and centre-weighted average.



### Self timer

As well as 10sec and 2sec self-timer modes, the EOS M100 provides a custom timer mode that allows users to customise the delay (between 1-30secs) and the number of shots it takes (between 1-10 shots).

### Picture Styles

These refer to a selection of presets that determine how the camera goes about processing images. There are eight Picture Styles and three that let you modify existing preset styles to save as new ones.



29mins 59secs. There's no 3.5mm stereo jack to plug in an external microphone either, so those who like to shoot frequent videos or want to improve the audio of their video recordings would be better served by the EOS M5 or EOS M6.

In most other respects, the EOS M100 is very similar to the EOS M10. While it provides hints and tips to help beginners navigate the camera, it's rather surprising that it doesn't adopt Canon's new guided user interface, which can be used to learn more about how camera settings work as you shoot.

In addition to the full suite of auto and scene modes, there are numerous creative filters, not forgetting Program AE, Shutter priority AE, Aperture priority AE and manual exposure modes.

The Canon EOS M100 accepts a rechargeable Li-ion LP-E12 battery, which provides enough power for around 295 shots.

### Body and design

I was never a huge fan of the way the EOS M10 felt in the hand. It offered very little grip and felt as if it could slip from your grasp. I'm glad to report there's now a texture on the thumb rest and the front of the camera. Though it feels less likely to slip from your hands, the grip could still benefit from being rubberised and better sculpted to provide more to wrap your fingers around. Canon does produce a face jacket for the camera, which gives it slightly better grip, but at £50, it seems excessive. By way of comparison, the EOS M5 and EOS M6 are more secure to hold straight out of the box.

Controls are about as basic as they get on a mirrorless camera. It's turned on from the top plate

using an On/Off button, which is located within a switch that offers access to the camera's automatic, stills and video modes. The top plate now has a more rounded profile and the command dial that encircles the shutter button is now slanted, which improves comfort when it's being adjusted using your index finger. The small pop-up flash requires a flick of a switch at the side to spring up, while at the rear the button layout is virtually identical to the EOS M10, except for the new wireless button that initiates a connection without having to delve into the main menu.

Unusually for a mirrorless camera, SD cards are loaded on the left side of the body rather than the right, and a small recess on the side of the screen allows the SD card door to be opened easily and independently from the USB/HDMI port opening. As for the screen's operation, it flips upward very smoothly and provides a reassuring click when it's folded flush with the back of the camera.

### Performance

For a camera that relies so heavily on its screen for compositional and setup purposes, it's vital it should perform well. The colour, sharpness and sensitivity of the touchscreen is excellent. It's on a par with those on Canon's enthusiast DSLRs, albeit without the option to tilt it downwards. Hitting the Q.Set button is the fastest way of accessing non-exposure-related settings such as drive mode, image quality, white balance and aspect ratio without having to trawl through the menu; and to toggle back and forth between shutter speed and aperture in manual mode, simply hit the exposure compensation button.



Vibrant colour is rendered well Canon EF-M 15-45mm f/3.5-6.3 IS STM, 1/320 at f/4, ISO 100





The EOS M100 has no difficulty focusing quickly when conditions are bright  
 Canon EF-M 15-45mm 1/3.5-6.3 IS STM, 1/800sec at f/5, ISO 400

For no-fuss operation, the auto mode is capable of producing good-quality snapshots. You get the option to control image quality, movie rec size, drive mode, self-timer and aspect ratio, but don't have a say on the maximum ISO value. To do this you'll need to enter the PASM modes where access to Auto ISO with a maximum limit is provided.

There's also a touch shutter function, which performs autofocus before firing the shutter as soon as your finger touches the screen. Personally, I find this a bit of a gimmick and prefer operating

the camera conventionally using the shutter button, as I'm sure the majority of users will.

Focusing speeds are hasty in bright lighting conditions, but fractionally slower in dark interiors or where the AF assist beam is ineffective. The introduction of Dual Pixel CMOS AF and having the option to turn Servo AF on from the corner of the screen has hugely benefited focusing during movie recording. What's also good is that there isn't a peep of sound picked up by the camera's in-built microphone when you're filming with the EF-M 15-45mm

f/3.5-6.3 IS STM kit lens. This translates to clean audio recordings without pesky autofocus whirring in the background.

With its simple layout, the EOS M100 won't scare off newcomers. It can be picked up and used with barely any thought, although it does lack guidance on how to progress from its point-and-shoot modes to taking manual control. Not adding the guided user interface we've seen on Canon's EOS 800D and EOS 77D models does seem like an oversight given the audience the camera is designed to appeal to.



## Verdict



MY LASTING impression of the EOS M100 is that it's hard to get excited about it. Although it's more than capable of producing satisfying results straight out of the camera that can be wirelessly sent to mobile devices with ease, the user experience is very much geared towards novices who insist on no-fuss operation and don't mind driving the camera predominantly through the touchscreen. If you'd like to take up photography and pursue it in the long run, you're likely to outgrow it rather quickly and wish you'd chosen an alternative that offers better handling, a finer selection of buttons and dials for manual control and support for an electronic viewfinder. The Canon EOS M3 and EOS M6 do tick these boxes, but the fact that Canon only has seven lenses in its EF-M range, one of which is a prime, rather limits creativity. I wouldn't go as far as saying the EOS M100 is a bad choice for beginners, it's just not the best entry-level mirrorless camera out there right now and is expensive for what it is.

### For and against

- + Good wireless connectivity
- + Small and lightweight
- + Excellent touchscreen
- + Well made for an entry-level model
- Lacks guided user interface
- Doesn't handle particularly well
- No viewfinder support
- Very basic controls

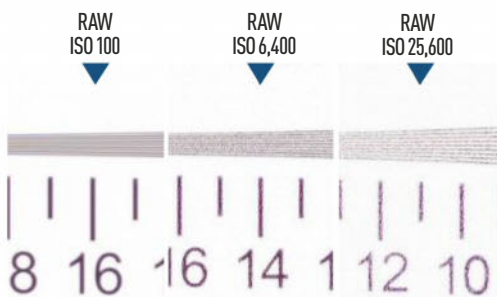
FEATURES	7/10
BUILD & HANDLING	6/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	7/10
VIEWFINDER/LCD	7/10

### Resolution



Below are details taken from our resolution test chart pattern (shown above)

The EOS M100 performs similarly to the EOS M5 and EOS M6 when it comes to resolution. Our raw files resolved 3,200l/ph at ISO 100, dropping to 3,000l/ph at ISO 800. As the sensitivity is pushed higher, the sensor resolves 2,800l/ph at ISO 6400, beyond which, resolution drops sharply to 2,200l/ph at ISO 25,600.



### Noise

In-camera JPEG processing does an acceptable job up to about ISO 1600, after which noise reduction smoothing leads to the loss of detail, which can be retained by shooting in raw. ISO 3200 and ISO 6400 aren't out of the question in low light, but users won't want to push beyond ISO 6400 very often because muted colour and increased noise becomes much more prevalent at ISO 12,800 and ISO 25,600.





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## High gloss photo paper

**Q** Having come to the end of my Ilford smooth high gloss inkjet photo paper, I was looking to find some more. This was a paper the 'old' Ilford used to make. The newly acquired Ilford seems not to have acquired the technology and manufacturing in Switzerland. Smooth high gloss is very distinctive. You will know it if you have used it. It's kind of plastic-like and very glossy. I found the blacks ultra black, and the colours ultra vivid. If anyone has knowledge of it, do you also know if any photo paper manufacturer now sells it? It's hard to believe that the plant would have simply closed and its paper-making facility simply shut down without being sold on. You may have used another paper you think is very similar – any help with this would be appreciated.

**Mike101 (AP forum)**

**A** Unfortunately, I don't know the make and model of inkjet printer you are using. If you are using a Canon then I can highly recommend Canon's own Photo Paper Pro PR-101 high gloss photo paper. It has been around for a very long time, and in my mind still rates as being the shiniest of gloss papers you can buy. It reminds me of the gloss you could get on Cibachrome prints. PR-101 was developed for Canon's own dye-based inks. If your printer isn't a Canon but uses dyes rather than pigments then you could experiment, and maybe get a custom profile done, in order to get good colour reproduction on your set-up. Recently, the PR-101 paper appears to have undergone a facelift and is now marketed as Pro Platinum PT-101. Another excellent glossy inkjet paper is Epson Premium Glossy. This works well with both Epson dye-based and pigmented ink printers. There are independent

brands that could be the answer. PermaJet Smooth Gloss 280 comes to mind; it is sold as having a mirror-like gloss finish, though I have yet to try it.

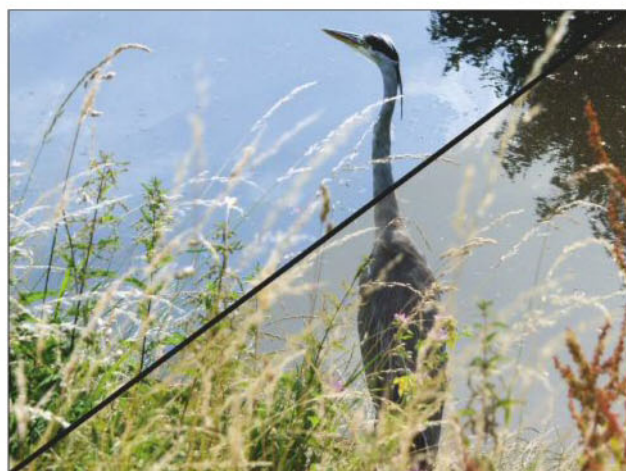
## Software update problem

**Q** I use an XRite i1Pro spectrophotometer (provided by work, I hasten to add) and I decided to calibrate my screen, because it hadn't been done for about a year. After booting up the i1Profiler software, with the i1Pro USB-connected, it informed me that there was a newer version available, so I followed the instructions to download and install the updated software. That's when things went haywire. The i1Pro is now not recognised so I can't use it at all. The software also says it's not licensed for use. The computer is a Dell 17-in laptop running Windows 10 Pro.

**Sally Inasley**

**A** This sounds very much like a USB driver problem. The i1Pro spectrophotometer acts as a unique ID, a security dongle, that enables licensing in the software. If the driver is absent or incorrectly installed, i1Profiler can't detect the i1Pro, let alone license the software. The best thing to do is to disconnect the i1Pro hardware and then uninstall i1Profiler using the Windows 10 application uninstall function in the Control Panel. Then go into the Program Files (x86) folder in your C:\ drive and inside the X-Rite folder ensure that the i1Profiler and Devices folders are deleted. Then reinstall the i1Profiler software – you can find it in the downloads area on the XRite website. Only reconnect the the i1Pro when you are running the reinstalled i1Profiler again.

**Q&A compiled by Ian Burley**



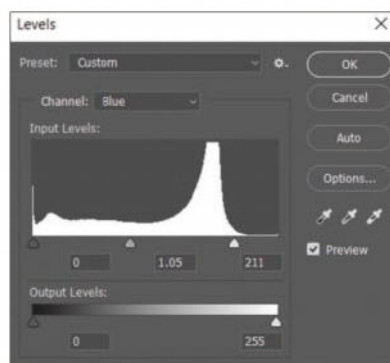
After and before the channel adjustment to retrieve the blue reflection

## Disappearing reflection

**Q** I hope you will be able to shed some light on this. This photograph (above) was taken more than 10 years ago using my old Olympus E-20P and I loved the colours it produced. However, the photo in question contradicts my experience. I remember quite clearly that on the day the photo was taken, the blue sky was reflected in the surface of the water. However, as you can see, the water is certainly not blue. Do you know how this could have happened and whether there is any simple way to rectify the colour?

**A. Gower**

**A** This is a classic problem that I see much less these days but it used to crop up in digital cameras back in the early days. The Olympus E-20 was launched in 2001, almost pre-history in digital camera terms! In this instance the blue channel has become compressed. You can see this by examining the levels in the different colour channels in levels histograms. By expanding the blue tonal limits, the sky-blue in the surface-water reflection you remember magically reappears. To do this in Photoshop I moved the blue channel



I moved the white point in the blue channel

white-point to the left, meeting the histogram's foot of the 'cliff'. Sometimes, image auto-adjust (auto-levels) can fix this problem but I noticed with your image that even in Photoshop the blues remained stubbornly subdued, so a manual intervention was required.



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## Tony Kemplen on the ...

# Olympus Ecru

Beneath the stylish and exquisitely presented exterior lies a camera with rather limited specs

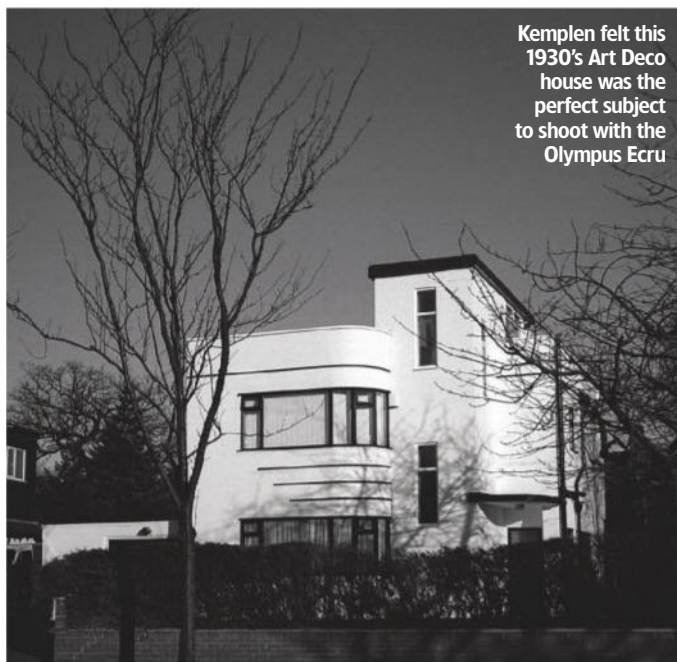
**T**he notion of a camera being just a fashion accessory is nothing new. I've previously written about examples of this such as the Coronet Vogue from the 1930s and the Penti II from the 1950s, but this week's camera is as recent as the 1990s.

Olympus launched the limited-edition Ecru in 1991, and I came perilously close to buying one but couldn't justify spending £300 on such frippery. Fast forward 20 years, and this time I felt I could stretch to the £50 being asked by an eBay seller.

*Ecru* is the French term for unbleached linen. The shape and colour of the camera take their inspiration from the Art Deco era. The front of the camera is dominated by a square mirrored cover, which when removed reveals the lens, viewfinder and autofocus and exposure windows. Below the lens is a silver lever which functions as an on/off switch, and above it is an electronic flash.

### Stylish design, basic specs

Inside this stylish housing, sits the innards of an Olympus  $\mu$ [mju:] – a modestly specified compact with autofocus, motor-drive and built-in flash. There's no need to do anything other than point and shoot, though you have the option



Kemplen felt this 1930s Art Deco house was the perfect subject to shoot with the Olympus Ecru

of setting a flash mode or using the self-timer.

The Ecru's marketing blurb rather laid it on with a trowel, with statements such as: 'We at Olympus chose this name to symbolise this unique camera's ability to stimulate intellectual contemplation and natural creativity.' The designer's brief didn't stop with the camera either – the whole package is exquisitely presented, starting with the minimalist blind embossing on the glossy white box, and continuing with a soft leather pouch and matching cream strap. Even the instruction book is printed

The 1990s-built Olympus Ecru's design was inspired by the Art Deco era

in a subtle shade of brown on paper that is linen textured and ivory coloured.

Around this period Olympus made two other forays into the concept camera market by dressing the same  $\mu$ [mju:] in fancy clothes. Previously there was the mysteriously named 'O Product': a sharp edged camera with a brushed metallic finish and lots of circular openings and details. Then came the FT-1: a leather-covered compact resembling a wallet.

From a technical perspective, the Ecru's limited specs don't encourage users to move away from run-of-the-mill lighting scenarios. So I went in search of subjects that might suit its stylistic aspirations. This genuine 1930s Art Deco house seemed just right, and although I was using colour film, for me it seems to work better in black & white (see picture above).



Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). More photos from the Olympus Ecru at [www.flickr.com/photos/tony\\_kemplen/sets/72157623243515446](http://www.flickr.com/photos/tony_kemplen/sets/72157623243515446)

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Focal Length: 600mm Exposure: F/11 1/800sec ISO: 500



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# Buying Guide

**597**  
cameras  
& lenses  
listed &  
rated

Our comprehensive listing of key specifications for cameras and lenses

## Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

### Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

### Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

### Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



### Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

### Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.





DSLR cameras				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE	ARTICULATED LCD TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
NAME & MODEL	RRP	SCORE	SUMMARY																	
Canon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi Fi	18MP	Canon EF	12,800	1080p		9	3	95	•	•	3in		500	129	101.3	77.6	485g
Canon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	24.2MP	Canon EF	51,200	1080p		9	5	95	•	•	3in	•	650	122.4	92.6	69.8	453g
Canon EOS 700D	£750	4.5★	Likeable entry level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95		•	3in	•	440	133	100	79	580g
Canon EOS 750D	£599	4★	Entry level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95		•	3in	•	440	131.9	100.7	77.8	555g
Canon EOS 760D	£649	5★	Higher end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100		•	3in	•	440	131.9	101	77.8	565g
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45 point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95		•	3in	•	600	131	99	76.2	532g
Canon EOS 80D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95		•	3in	•	600	131	100	76.2	540g
Canon EOS 80D	£999	5★	Extremely capable mid range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100		•	3in	•	960	139	105.2	78.5	730g
Canon EOS 7D Mk II	£1599	4.5★	High speed APS C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100		•	3in		670	148.6	112.4	78.2	910g
Canon EOS 6D	£1700	4.5★	Canon's most affordable full frame DSLR includes Wi Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97		•	3in		980	145	111	71	755g
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	•	45	6.5	98		•	3in	•	1,200	144	110.5	74.8	765g
Canon EOS 5D Mk III	£2999	5★	Great all round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100			3.2in		950	152	116	76	950g
Canon EOS 5DS	£2999		High resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		700	152	116.4	76.4	845g
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		390	152	116.4	76.4	845g
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7.7	100		•	3.2in	•	900	151	116	76	890g
Canon EOS-1D X Mk II	£5199		Professional high speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100			3.2in	•	1,210	158	167.6	82.6	1340g
Nikon D3300	£600	4.5★	Entry level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in		700	124	98	75.5	460g
Nikon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in	•	1,200	124	98	75.5	445g
Nikon D5300	£830	4.5★	Ageing mid range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95		•	3.2in	•	700	125	98	76	530g
Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95		•	3.2in	•	820	124	97	70	470g
Nikon D5600	£800	4.5★	Update to the D5500 adds Bluetooth for Snapbridge connectivity	24.1MP	Nikon F	25,600	1080p	•	39	5	95		•	3.2in	•	970	124	97	78	465g
Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100		•	3in		950	135	106	76	765g
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100		•	3.2in		1,100	135.5	106.5	76	765g
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8	100		•	3.2in	•	950	135.5	104	72.5	720g
Nikon D500	£1729	5★	Probably the best DX format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100		•	3.2in	•	1,240	147	115	81	860g
Nikon D610	£1800	5★	Nikon's cheapest full frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100		•	3.2in	•	900	141	113	82	850g
Nikon D750	£1800	5★	Great all round enthusiast full frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100		•	3.2in	•	1,230	140.5	113	78	840g
Nikon DF	£2600	4★	Retro styled full frame model with excellent sensor	16.2MP	Nikon F	204,800			39	5.5	100			3.2in		1,400	143.5	110	66.5	765g
Nikon D810	£2699	5★	High resolution full frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12	100		•	3.2in		1,200	146	123	82	980g
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	45.7MP	Nikon F	102,400	3840p	•	153	7	100		•	3.2in	•	1,840	146	124	78.5	1005g
Nikon D5	£5199		Nikon's top end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	100			3.2in	•	3,780	160	158.5	92	1405g
Pentax K-S1	£550	4★	Pentax's entry level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in		410	92.5	120	69.5	498g
Pentax K-50	£600	4.5★	Large viewfinder and two control dials unusual at this price	16.3MP	Pentax K	51,200	1080p		11	4	100		•	3in		410	130	97	71	650g
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in	•	410	122.5	91	72.5	678g
Pentax K-70	£600	4.5★	Solid performer that updates the K S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6	100		•	3in	•	410	125.5	93	74	688g
Pentax K-3	£950	4★	Well featured enthusiast model with in body image stabilisation	24.2MP	Pentax K	51,200	1080i	•	27	8	100		•	3.2in		560	131	100	77	800g
Pentax K-3 II	£769	4.5★	Updates the K 3, with built in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100			3.2in		720	131.5	102.5	77.5	785g
Pentax KP	£1099	4★	Compact but well specified DSLR with interchangeable hand grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100		•	3in	•	390	131.5	101	76	703g
Pentax K-1	£1599	5★	The first Pentax full frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100		•	3.2in	•	760	136.5	110	85.5	1010g
Sigma SD Quattro	£850	3★	SD mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400			9	3.6	100			3in		tbc	147	95.1	90.8	703g
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS H sensor	25.7MP	Sigma SD	6400			9	tbc	100			3in		tbc	147	95.1	90.8	708g
Sony Alpha 58	£450	4★	Entry level SLR like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p		15	5	100		•	2.7in	•	690	129	95.5	78	492g
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low resolution LCD screen and no Wi Fi	24MP	Sony A	25,600	1080p	•	79	8	100		•	2.7in	•	580	142.6	104.2	82.8	675g
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100		•	3in	•	480	142.6	104	81	647g
Sony Alpha 99	£1800	4★	Fast shooting SLR like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p	•	19	10	100		•	3in	•	500	147	111	78	812g
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100		•	3in	•	100	142.6	104.2	76.1	849g

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking prices, along with any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing [ap@timeinc.com](mailto:ap@timeinc.com).



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# Mirrorless cameras

Mirrorless cameras

				Resolution	Lens Mount	Max ISO	Video	Mic Input	AF Points	Burst Mode (FPS)	Viewfinder	Built-in Wi-Fi	Flash	Screen Size	Articulated LCD	Touchscreen	Battery Life (shots)	Width (mm)	Height (mm)	Depth (mm)	Weight
Name & Model	RRP	Score	Summary						Shooting				Screen			Dimensions					
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6		•	•	3in	•	•	255	108	66.6	35	301g
Canon EOS M100	£449	3★	Simple, lightweight model gains sophisticated dual pixel autofocus	24.2MP	Canon M	25,600	1080p		49	6.1		•	•	3in	•	•	295	108.2	67.1	35.1	302g
Canon EOS M3	£599	4★	Mid range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2		•	•	3in	•	•	250	110.9	68	44.4	366g
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9		•	•	3in	•	•	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DSLR style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	•	3.2in	•	•	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6		•	•	3in	•		350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		9	10		•	•	3in	•	•	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7	•	•	•	3in			350	129	74.9	37.2	350g
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	24.3MP	Fuji X	51,200	3840p	•	325	5	•	•	•	3in		•	350	121.3	73.9	42.7	337g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X T1	16.3MP	Fuji X	51,200	1080p	•	77	8	•	•	•	3in	•		350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799	5★	Small SLR style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8	•	•	•	3in	•	•	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8	•	•	•	3in	•		350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical/electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	•	77	8	•	•	•	3in			250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14	•	•	•	3in	•		340	132.5	91.8	49.2	507g
Leica CL	£2250		Gorgeous APS C mirrorless model with viewfinder and touchscreen	24.2MP	Leica L	50,000	3840p		49	10	•	•	•	3in		•	220	131	78	45	403g
Leica TL	£1350		Stylish aluminium body and touchscreen led control	16MP	Leica L	12,500	1080p		195	5		•	•	3.7in		•	400	134	69	33	384g
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	24MP	Leica L	50,000	3840p		49	20		•	•	3.7in		•	250	134	69	33	399g
Leica SL	£5500	4★	Leica's full frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11	•	•	•	3in		•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts	21MP	Nikon 1	12,800	3840p		171	60		•	•	3in	•	•	250	98.3	59.7	31.5	265g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	8.5		•	•	3in	•	•	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	8.5	•	•	•	3in	•	•	320	119.5	83.1	46.7	342g
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid range CSC with simplified, easy to use interface	16.1MP	Mic4/3	25,600	3840p		121	8.6	•	•	•	3in	•	•	330	121.5	83.6	49.5	410g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	•	81	10	•	•	•	3in	•		750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder styled CSC with built in viewfinder	20.3MP	Mic4/3	25,600	1080p		81	10	•	•	•	3in	•	•	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super fast shooting and remarkable in body IS	20.4MP	Mic4/3	25,600	3840p	•	121	18	•	•	•	3in	•	•	440	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR style CSC	16MP	Mic4/3	25,600	3840p	•	49	8	•	•	•	3in	•	•	360	124.9	86.2	77.4	410g
Panasonic Lumix G9	£1499		High speed, rugged photo centric flagship CSC with in body IS	20.3MP	Mic4/3	25,600	3840p	•	225	9	•	•	•	3in	•	•	890	136.9	97.3	91.6	658g
Panasonic Lumix G80	£699	4.5★	DSLR style model for enthusiasts with in body IS and 4K video	16MP	Mic4/3	25,600	3840p	•	49	9	•	•	•	3in	•	•	330	128.4	89	74.3	505g
Panasonic Lumix GX800	£500	4★	Tiny easy to use pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49	5.8		•	•	3in	•	•	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p		49	8	•	•	•	3in	•	•	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	•	49	8	•	•	•	3in	•	•	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive	16MP	Mic4/3	25,600	4096p	•	49	12	•	•	•	3in	•	•	500	133	93	84	560g
Panasonic Lumix GH5	£1299	4.5★	Video focused high end CSC with in body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p	•	225	12	•	•	•	3.2in	•	•	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry level DSLRs	20.1MP	Sony E	16,000	1080p	•	25	3.5		•	•	3in	•		420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	6		•	•	3in	•	•	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS C sensor	24MP	Sony E	25,600	1080p		179	11	•	•	•	3in	•		310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	•	425	11		•	•	3in	•		350	120	66.9	48.8	404g
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in body image stabilisation	24.2MP	Sony E	51,200	3840p	•	425	11	•	•	•	3in	•		350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5	•	•	•	3in	•		340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full frame Alpha 7 II includes in body image stabilisation	24.3MP	Sony E	25,600	1080p	•	117	5	•	•	•	3in	•		350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	•	25	4	•	•	•	3in	•		340	127	94	48	465g
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full frame cameras available	42.4MP	Sony E	102,400	3840p	•	399	5	•	•	•	3in	•		290	126.9	95.7	60.3	625g
Sony Alpha 7R III	£3200		Same sensor as A7R II, but faster and with improved body design	42.4MP	Sony E	102,400	3840p	•	399	10	•	•	•	3in	•	•	650	126.9	95.6	73.7	657g
Sony Alpha 7S	£2259	4★	Remarkable low light and video capabilities	12.2MP	Sony E	409,600	1080p	•	25	5	•	•	•	3in	•		380	126.9	94.4	48.2	489g
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5	•	•	•	3in	•		310	126.9	95.7	60.3	627g
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	24.2MP	Sony E	204,800	3840p	•	693	20	•	•	•	3in	•	•	650	126.9	95.6	63	673g



FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Wider apertures mean you can use faster, motion-stopping shutter speeds.

<b>AF</b>	Nikon AF lenses driven from camera	<b>DC</b>	Nikon defocus control portrait lenses	<b>ED</b>	Extra low Dispersion elements	<b>LD</b>	Low Dispersion glass	<b>SP</b>	Tamron's Super Performance range
<b>AF-S</b>	Nikon lenses with Silent Wave Motor	<b>DC</b>	Sigma's lenses for APS C digital	<b>EF</b>	Canon's DSLR lenses for full frame	<b>LM</b>	Fujifilm Linear Motor	<b>SSM</b>	Sony Supersonic Motor lenses
<b>AF-P</b>	Nikon lenses with stepper motors	<b>DG</b>	Sigma's designation for full frame lenses	<b>EF-S</b>	Canon lenses for APS C sized sensors	<b>MP-E</b>	Canon's high magnification macro lens	<b>STF</b>	Sony and Laowa Smooth Trans Focus
<b>AL</b>	Pentax lenses with aspheric elements	<b>DI</b>	Tamron lenses for full frame sensors	<b>EF-M</b>	Canon's lenses for its mirrorless M range	<b>OIS</b>	Optical Image Stabilisation	<b>STM</b>	Canon lenses with stepper motor
<b>APD</b>	Fujifilm lenses with apodisation elements	<b>Di-II</b>	Tamron lenses designed for APS C DSLRs	<b>EX</b>	Sigma's 'Excellent' range	<b>OS</b>	Sigma's Optically Stabilised lenses	<b>TS-E</b>	Canon Tilt and Shift lens
<b>AP0</b>	Sigma Apochromatic lenses	<b>Di-III</b>	Tamron lenses for mirrorless cameras	<b>FA</b>	Pentax full frame lenses	<b>PC-E</b>	Nikon tilt and shift lenses	<b>UMC</b>	Ultra Multi Coated
<b>ASPH</b>	Aspherical elements	<b>DN</b>	Sigma's lenses for mirrorless cameras	<b>FE</b>	Sony lenses for full frame mirrorless	<b>PF</b>	Nikon Phase Fresnel optics	<b>USM</b>	Canon lenses with an Ultrasonic Motor
<b>AT-X</b>	Tokina's Advanced Technology Extra Pro	<b>DO</b>	Canon diffractive optical element lenses	<b>G</b>	Nikon lenses without an aperture ring	<b>PRO</b>	Tokina and Olympus Professional lenses	<b>USD</b>	Tamron's Ultrasonic Drive motor
<b>AW</b>	Pentax alt. weather lenses	<b>DT</b>	Sony lenses for APS C sized sensors	<b>HSM</b>	Sigma's Hypersonic Motor	<b>PZD</b>	Tamron Piezo Drive focus motor	<b>VC</b>	Tamron's Vibration Compensation
<b>CS</b>	Samyang lenses for APS C cropped sensors	<b>DX</b>	Nikon's lenses for DX format digital	<b>IF</b>	Internal Focusing	<b>SAM</b>	Sony Smooth Autofocus Motor	<b>VR</b>	Nikon's Vibration Reduction feature
<b>D</b>	Nikon lenses that communicate distance info	<b>E</b>	Nikon lenses with electronic apertures	<b>IS</b>	Canon's Image Stabilised lenses	<b>SDM</b>	Pentax's Sonic Direct Drive Motor	<b>XR</b>	Tamron Extra Refractive Index glass
<b>DA</b>	Pentax lenses optimised for APS-C sized sensors	<b>E</b>	Sony lenses for APS-C mirrorless	<b>L</b>	Canon's 'Luxury' range of lenses	<b>SMC</b>	Pentax Super Multi Coating	<b>WR</b>	Weather Resistant

DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
CANON DSLR																
EF 8-15mm f/4 L USM	£1499		Impressive looking fisheye zoom lens from Canon			•					•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra wideangle that's a must have for anyone shooting landscapes and cityscapes	•		•						22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•						24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799	5★	Long awaited by Canon full frame users, this is the world's widest angle rectilinear zoom lens								•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open			•					•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four stop image stabilisation and Super Spectra coatings, together with a useful range	•		•						35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular			•					•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather sealed lens barrel			•					•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra wideangle zoom for full frame cameras	•		•					•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings			•					•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals and does so with ease			•					•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three stop image stabilisation, Super Spectra coating and a circular aperture	•		•						35	77	83.5	110.6	645g
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•		•						35	67	78.5	92	475g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four stop image stabilisation	•		•						25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS C EOS DSLRs, with compact design and updated optics	•		•						25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS	£500		Four stop image stabilisation, and automatic panning and tripod detection	•		•						45	67	75.4	101	455g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•		•						39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•		•						39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•		•						45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear focusing system and a USM motor			•					•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			•						25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•		•					•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry everywhere size and a highly competent imaging performance									16	52	68.2	28.2	125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings								•	21	82	88.5	106.9	780g



## DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional quality standard zoom lens with a fast aperture			•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L series zoom said to be compact, portable and aimed at both professionals and amateurs	•	•						•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all round performer, and keenly priced, too	•	•						•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full frame cameras uses an all new optical design	•	•						•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full frame photography	•	•						•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture		•	•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•	•						•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L series optic with expansive range, image stabilisation and a circular aperture	•	•						•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built in dual LED light for close up shooting	•	•							13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•	•						•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L series line up		•	•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low light shooting		•	•						30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt and shift lens designed for studio product photography		•	•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture		•	•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though		•	•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor		•	•					•	35	49	69.2	39.3	130g
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt and shift macro lenses, this replaces the TS E 45mm f/2.8		•	•					•	27	77	86.9	114.9	945g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•							110	58	70	111.2	375g
EF-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18 55mm kit lens, with image stabilisation and USM	•	•							110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near silent focusing		•	•						20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•					•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non stabilised L series optic, with rear focusing and four UD elements		•	•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles per pixel is simply amazing	•	•						•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L series alternative to the f/2.8 versions available		•	•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•	•						•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•	•						•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid range telephoto zoom with new optics and much improved autofocus	•	•						•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L series lens with a highly durable outer shell	•	•						•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three layer diffractive optical element and image stabilisation	•	•						•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75 300mm f/4 5.6 III USM but with no USM		•	•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though		•	•					•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well crafted lens, with fast and quiet AF with good vignetting and distortion control		•	•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.4L IS USM	£1570		Highly desirable portrait lens combines large aperture and optical image stabilisation	•	•						•	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5★	Non rotating front ring thanks to rear focusing system, as well as USM		•	•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm format telephoto lens with tilt and shift movements		•	•					•	50	58	73.6	88	565g
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt and shift macro lenses, this replaces the TS E 90mm f/2.8		•	•					•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits		•	•					•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)		•	•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro grade macro optic	•	•						•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L series construction and optics, including fluorite and Super UD elements	•	•						•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L series construction with two UD elements and wide maximum aperture		•	•					•	90	72	82.5	112	750g
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt and shift macro lenses, with 1:2 magnification		•	•					•	49	82	88.5	139.1	1110g
EF 180mm f/3.5 L Macro USM	£1870		L series macro lens with inner focusing system and USM technology		•	•					•	48	72	82.5	186.6	1090g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear focusing system in this L series optic		•	•					•	150	72	83.2	136.2	765g
EF 300mm f/4 L IS USM	£1740		Two stop image stabilisation with separate mode for panning moving subjects	•	•						•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood		•	•					•	350	77	90	256.5	1250g

## NIKON DSLR

8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full frame DSLRs that gives a circular view at 8mm and full frame coverage at 15mm			•					•	16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•		•						22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22			•						24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close Range Correction system and ED glass			•						14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer			•						30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality			•						20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration			•						28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full frame fisheye lens with Close Range Correction system and 25cm focus distance			•						25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•		•						28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX format users is designed as a travel lens for APS C DSLRs	•		•						35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second generation VR II technology and Super Integrated Coating	•		•						38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher quality standard zoom for DX format DSLRs			•						36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual focus override for full frame DSLRs			•					•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry level standard zoom lens			•						28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•		•						28	52	66	59.5	195g
18-55mm f/3.5-5.6 G ED VR AF-P DX	£149		A compact, lightweight DX format zoom that's an ideal walk around lens			•						25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX format zoom lens with Vibration Reduction	•		•						25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•		•						n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX format zoom, this lens is a great all rounder	•		•						45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•		•						50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX format zoom lens with wideangle to super telephoto reach	•		•						45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•		•						48	67	78.5	99	550g



DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	PENTAX	SIGMA	FULL FRAME	MM FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY										MOUNT				DIMENSIONS				
19mm f/4 E ED PC	£3300		Super wideangle tilt and shift lens for architecture and landscape photography												•	•	25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX format prime lens that's compact and lightweight												•	•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close Range Correction system												•	•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close Range Correction system												•	•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic												•	•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX format lens that aims to appeal to landscape, interior, architecture and street photographers												•	•	23	72	77.5	83	355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture												•	•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens												•	•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro spec standard zoom looks like its best lens yet										•		•	•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX format standard zoom with Auto Tripod detection and VR										•		•	•	38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens										•		•	•	45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions												•	•	28	77	83	100.5	645g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers												•	•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm												•	•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'										•		•	•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX format DSLRs, a great standard prime lens												•	•	30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX format prime lens with bright f/1.8 aperture. Versatile and lightweight												•	•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide aperture settings this optic achieves respectable resolution, which decreases with aperture												•	•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal coated lens designed for the FX range												•	•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget priced macro lens that delivers the goods on multiple fronts												•	•	20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC E) standard lens used in specialised fields such as studio and architecture												•	•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry level prime puts in a fine performance while offering backwards compatibility with AI cameras												•	•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D series 50mm f/1.4										•		•	•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22												•	•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut price standard lens for FX shooters or a short telephoto on DX format DSLRs												•	•	45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX format cameras, with Vibration Reduction and SWM technology										•		•	•	110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra compact design, perfect for smaller DX-format DSLRs										•		•	•	110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available										•		•	•	140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX format full frame premium prime lens with large f/1.4 aperture												•	•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system												•	•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass												•	•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths										•		•	•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control										•		•	•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70 200mm offers third generation VR and weight savings over its more expensive f/2.8 cousin										•		•	•	100	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature packed optic, with a VR II system, 9 bladed diaphragm, SWM and ED glass										•		•	•	150	67	80	143.5	745g
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full frame lens to feature a stepper motor for autofocus										•		•	•	120	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space saving collapsible design												•	•	110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto										•		•	•	110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80 400mm f/4.5 5.6D ED VR, focusing is excellent at tracking fast moving subjects										•		•	•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass												•	•	28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid tele lens with an internal focusing system and rounded diaphragm												•	•	85	77	86.5	84	595g
85mm f/1.8 D	£385		Portable medium telephoto ideal for portraits												•	•	85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5★	Rear focusing system and distance window in this medium telephoto lens												•	•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC E) telephoto, designed to be ideal for portraits and product photography												•	•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX format prime lens with bright f/1.4 aperture, ideal for portraiture												•	•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results										•		•	•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control												•	•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus Image Control and a rounded diaphragm in this telephoto optic												•	•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass												•	•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close Range Correction system												•	•	50	62	76	104.5	1190g
200-500mm f/5.6 E ED VR AF-S	£1179		A super telephoto zoom lens compatible with Nikon FX format DSLR cameras										•		•	•	220	95	108	267.5	2300g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system										•		•	•	230	52	124	267.5	2900g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements										•		•	•	140	77	89	147.5	755g

LAOWA DSLR														
12mm f/2.8 Zero D	£899		Ultra wideangle lens for full frame DSLRs that promises minimal distortion		•	•	•	•	•	18	77	74.8	82.8	609g
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•	•	•	•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319	3.5★	With 2:1 Macro, an all in one option for normal portrait photography as well as ultra macro		•	•	•	•	•	18.5	62	95	70	503g
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•	•	•	•	90	67	98.9	76	745g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY



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# DSLR Lenses

LENS	RRP	SCORE	SUMMARY							MOUNT						DIMENSIONS
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus							•			14	n/a	71.5	68 320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom							•			30	77	83.5 87.5	430g
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too							•			17	77	83.5 69	420g
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra low dispersion elements							•			18	49	39.5 63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather resistant ultra wideangle zoom with fast maximum aperture and fixed petal type hood							•	•		28	n/a	98.5 143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)							•			30	77	98.5 84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather resistant, this zoom features a round shaped diaphragm to produce beautiful bokeh							•			35	72	78 94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct drive (SDM) focusing system							•			28	67	75 93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super thin standard zoom that's weather resistant and features a round shaped diaphragm							•			30	58	71 41	158g
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down							•			25	52	68 67.5	220g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather resistant construction and an aspherical element, as well as SP coating							•			25	52	68.5 67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather resistant mid range zoom lens							•			40	62	73 76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K mount DSLRs featuring two extra low dispersion (ED) elements							•			49	62	76 89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state of the art HD coating, a completely round shaped diaphragm, and weather resistant							•			28	55	68.5 71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited edition optic offers a floating element for extra close focusing							•			20	49	63 25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full frame compatible premium standard zoom includes a HD coating to minimise flare and ghosting							•	•		38	82	109.5 88.5	787g
DA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K 1 full frame DSLR that's much more affordable than the 24 70mm f/2.8							•			50	62	73 86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye							•	•		30	58	68.5 65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g							•	•		30	49	64 44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use							•			14	49	46.5 63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget priced prime lens for beginners							•			30	49	63 45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system							•			40	49	63 15	90g
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed focal length lens							•			40	n/a	62.9 9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi layer coating							•	•		45	49	27 64	155g
FA 50mm f/1.4 smc	£399		High quality fast prime. The 'FA' indicates that its image circle covers the 35mm full frame format							•	•		45	49	63.5 38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits							•			45	52	38.5 63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism							•	•		19	49	60 67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid range action subjects							•			100	67	76.5 136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather resistant construction, Quick Shift focus system and an SP coating							•			n/a	49	69 79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly							•			45	58	70.5 66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video friendly fast and silent autofocus motor							•			95	58	76.5 89	442g
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt resistant SP coating							•			140	58	75 111.5	440g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system							•			140	58	71 111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing							•			110	67	167.5 82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating							•			70	49	63 26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high performance Star (*) series developed for best image rendition							•	•		120	77	91.5 203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'							•	•		70	49	48 64	270g
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio							•			30	49	67.5 80.5	345g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full frame coverage							•	•		30	49	65 80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super telephoto lens with weather resistance, designed to produce extra sharp, high contrast images							•	•		200	86	241.5 95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside							•			120	77	83 134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass							•			140	77	83 184	1070g

## SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS C sensors						30	n/a	75	77.8	417g	
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti reflection coating system and embedded lens hood						24	n/a	86	77	580g	
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full frame DSLRs						20	n/a	77.3	70.2	500g	
14mm f/2.8 ED UMC	£279		Ultra wideangle manual focus lens; bulb like front element means no filters can be used						28	n/a	94	87	552g	
14mm f/2.4 Premium MF	£899		High end ultra wideangle prime with premium optics and large maximum aperture						28	n/a	95	109.4	791g	
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS C sensors						20	n/a	89.4	83	583g	
20mm f/1.8 ED AS UMC	£430		Large aperture manual focus wideangle lens for full frame DSLRs						20	77	83	113.2	520g	
24mm f/1.4 AS UMC	£499		Fast ultra wideangle manual focus lens comprising 13 elements arranged in 42 groups						25	77	95	116	680g	
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt and shift wideangle lens for a fraction of the price of Canon and Nikon's offerings						20	82	86	110.5	680g	
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real world use, making it something of a bargain						30	77	83	111	660g	
50mm f/1.4 AS UMC	£299		Manual focus fast standard prime for full frame DSLRs						45	77	74.7	81.6	575g	
85mm f/1.2 Premium MF	£899		High end manual focus lens sports an impressively fast maximum aperture						80	86	93	98.4	1050g	
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers						100	72	78	72.2	513g	
100mm f/2.8 ED UMC Macro	£389		Full frame compatible, the Samyang 100mm is a close up true Macro lens						30	67	72.5	123.1	720g	
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur						80	77	82	122	830g	

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DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													DIMENSIONS
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470g
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•		13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end			•		•		•		24	72	75	105.7	555g
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list			•		•		•		24	82	87.3	88.2	520g
10-20mm f/4-5.6 EX DC HSM	£550	5★	A fine all rounder, thanks to MTF curves that stay above 0.25 cycles per pixel down to f/16			•		•		•		24	77	83.5	81	470g
12-24mm f/4 DG HSM   A	£1649	5★	Premium full frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•		24	n/a	101	132	1150g
12-24mm f/4.5-5.6 EX DG HSM	£868	4★	A tightly matched set of MTF curves, but APS C users are advised to look at the 10 20mm instead			•		•		•		28	n/a	87	102.5	600g
14mm f/1.8 DG HSM   A	£1679		World's first f/1.8 ultra wideangle prime lens for full frame DSLRs			•		•		•		27	n/a	95.4	126	1170g
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance not to be dismissed as a gimmick!			•		•		•		15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation		•	•		•		•		28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well received lens launches the 'Contemporary' range		•	•		•		•		22	72	79	82	470g
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810g
18-200mm f/3.5-6.3 DC	£349	3★	Good CA control at 200mm but otherwise an average performer			•		•		•		45	62	70	78.1	405g
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better		•	•		•		•		45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures		•	•		•		•		45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras		•	•		•		•		35	62	73.5	88.6	470g
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•		•		•		39	72	79	101.5	585g
20mm f/1.4 DG HSM   A	£799	5★	An outstanding wideangle fixed focal length lens			•		•		•		27.6	n/a	90.7	129.8	950g
24mm f/1.4 DG HSM   A	£799	5★	The latest addition to Sigma's 'Art' line of high quality fast primes			•		•		•		25	77	85	90.2	665g
24-35mm f/2 DG HSM   A	£949	5★	The world's first large aperture full frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•		28	82	87.6	122.7	940g
24-70mm f/2.8 EX DG IF HSM	£899	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24 70mm lenses, with great MTF curves			•		•		•		38	82	88.6	94.7	790g
24-70mm f/2.8 DG OS HSM   A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation		•	•		•		•		37	82	88	107.6	1020g
24-105mm f/4 DG OS HSM   A	£849	4.5★	Serious full frame alternative to own brand lenses at a lower price, with no compromises in the build		•	•		•		•		45	82	89	109	885g
30mm f/1.4 DC HSM   A	£360		Unique fast prime for APS C DSLRs that gives 45mm equivalent 'normal' angle of view			•		•		•		30	62	63.3	74.2	435g
35mm f/1.4 DG HSM   A	£799	5★	Superb large aperture prime; first lens in company's 'Art' series			•		•		•		30	67	77	94	665g
50mm f/1.4 EX DC HSM	£459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated			•		•		•		45	77	84.5	68.2	505g
50mm f/1.4 DG HSM   A	£849	5★	This lens has a unique design that pays off in truly excellent image quality			•		•		•		40	77	85.4	100	815g
50-100mm f/1.8 DC HSM   A	£829	5★	This APS C format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters		•	•		•		•		180	95	104.4	219	1970g
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite		•	•		•		•		140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	£235		This tele zoom lens has a 9 bladed diaphragm and two SLD elements			•		•		•		95	58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm			•		•		•		95	58	76.6	122	545g
85mm f/1.4 EX DG HSM	£890	5★	The Sigma's resolution from f/4 to f/8 is excellent			•		•		•		85	77	86.4	87.6	725g
85mm f/1.4 DG HSM   A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•		85	86	95	126	1130g
100-400mm f/5-6.3 DG OS HSM   C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push pull or twist zoom		•	•		•		•		160	67	86.4	182.3	1160g
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super sharp lens is one of our favourites		•	•		•		•		31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM   S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•		•		•		150	105	124	291	3390g
135mm f/1.8 DG HSM   A	£1399	5★	Super fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•		87.5	82	91.4	114.9	1130g
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation		•	•		•		•		38	72	79.6	150	950g
150-500mm f/5-6.3 DG OS HSM	£999	3★	Significant softness at wide maximum apertures for all focal lengths		•	•		•		•		220	86	94.7	252	1780g
150-600mm f/5-6.3 DG OS HSM   C	£1199		Budget 'Contemporary' version of Sigma's long range telephoto zoom is smaller and lighter		•	•		•		•		280	95	105	260.1	1930g
150-600mm f/5-6.3 DG OS HSM   S	£1599		This portable, high performance telephoto zoom from Sigma's Sports line is dust and splashproof		•	•		•		•		260	105	121	290.2	2860g
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner focusing system		•	•		•		•		47	86	95	204	1640g
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor			•		•		•		250	46	119	214.5	2400g
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way			•						25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view			•					•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM T*	£1729	4.5★	High end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs			•						28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short range telephoto lens			•						100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens			•						35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm			•						40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus		•	•						45	62	76	86	398g
18-200mm f/3.5-6.3 DT	£509	3★	While the focal range is certainly useful, the lens is overall an average performer			•						45	62	73	85.5	405g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths			•						45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter			•					•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens			•						19	72	78	76	555g
24-70mm f/2.8 ZA SSM T*	£1679	5★	Carl Zeiss mid range zoom lens with superb optics ideal for full frame Alpha DSLRs			•						34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom			•					•	38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor			•						12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass			•					•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget price indoor portrait lens			•						23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock bottom price tag			•						34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better			•					•	45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality critical portraiture and low light shooting			•					•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element			•					•	20	55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped sensor DSLRs, with a Smooth Autofocus Motor			•						95	55	71.5	85	305g
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation			•						140	62	77	116.5	460g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY



# DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY/ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)			WIDTH (MM)	LENGTH (MM)	WEIGHT
70-200mm f/2.8 G SSM II	£2799		High performance G Series telephoto zoom lens		•	•					•	120	77	87	196.5	1340g		
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760g		
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500g		
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture		•						•	150	55	71	122	460g		
85mm f/1.4 ZA Planar T*	£1369		Fixed focal length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g		
85mm f/2.8 SAM	£219		A light, low price portraiture lens								•	60	55	70	52	175g		
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g		
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g		
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730g		

## TAMRON DSLR

10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g		
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS C with dust and splashproofing and optical stabilisation		•	•		•				24	77	83.6	84.6	440g		
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture		•	•		•				28	n/a	98.4	145	1100g		
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all in one solution, as long as you won't need to enlarge to A2 size		•	•		•				39	67	99.5	75	540g		
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6 8		•	•		•	•			27	67	74	81.7	434g		
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end		•	•		•				29	72	79.6	94.5	570g		
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all in one lens for APS C DSLRs with Vibration Compensation		•	•		•				49	62	75	96.6	400g		
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next generation incarnation offers a new form of ultrasonic engine		•	•		•				49	62	74.4	88	450g		
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest ranging telephoto zoom yet made turns in a suprisingly decent performance		•	•		•				45	72	79	123.9	710g		
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full frame and APS C cameras		•	•		•			•	38	82	88.2	116.9	825g		
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture resistant construction		•	•		•			•	38	82	88.4	111	905g		
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•		•	•			33	67	73	92	510g		
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full frame, high power zoom incorporating PZD (Piezo Drive)		•	•		•			•	49	67	75	99.5	540g		
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture		•	•		•			•	20	67	80.4	80.8	480g		
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation		•	•		•	•		•	29	67	80.4	89.2	940g		
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS C sensor cameras, with 1:1 reproduction ratio			•		•				23	55	73	80	400g		
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal			•		•	•			95	77	89.5	194.3	1150g		
70-200mm f/2.8 Di VC USD	£1099		Compact yet full size telephoto zoom with vibration compensation		•	•		•				130	77	85.8	188.3	1470g		
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction		•	•		•			•	95	77	88	193.8	1500g		
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•		•			•	150	62	81.5	142.7	765g		
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low dispersion glass and compatible with both full frame and cropped sensor DSLRs			•		•	•			95	62	76.6	116.5	435g		
85mm f/1.8 Di VC USD	£749	5★	The first full frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant		•	•		•				80	67	85	91	700g		
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images			•		•	•		•	29	55	71.5	97	405g		
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation		•	•		•			•	30	58	115	76.4	550g		
100-400mm f/4.5-6.3 Di VC USD	TBC		Relatively compact and lightweight telephoto zoom with moisture resistant construction		•	•		•			•	150	67	199	86.2	1135g		
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom		•	•		•			•	220	95	108.4	260.2	2010g		
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•		•			•	270	95	105.6	257.8	1951g		
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens			•		•	•		•	47	72	84.8	165.7	920g		
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11			•		•			•	250	86	93.5	227	1237g		

## TOKINA DSLR

AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•		•				14	n/a	70	71.1	350g		
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11 16mm f/2.8 lens, for slightly improved optical performance			•		•				30	77	84	89.2	550g		
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra wideangle lens with a fast maximum aperture and decent optical performance			•		•				28	82	89	92	560g		
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12 24mm F4 wideangle zoom; for Nikon DX DSLRs			•		•				25	77	84	90	600g		
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super fast, super bright, constant f/2 aperture for shooting in very low light					•				28	82	89	106	725g		
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro end wideangle zoom aimed at full frame cameras			•		•			•	26	n/a	90	133	950g		
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super wide zooms available, though only available in Canon and Nikon mounts			•		•			•	28	82	89	94	600g		
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision moulded all glass aspherical lens elements and a fast, constant f/2.8 aperture			•		•			•	38	82	89.6	107.5	1010g		
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring shaped ultrasonic style autofocus motor		•							100	67	82	167.5	980g		
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•		•			•	30	55	73	95.1	540g		

## ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•		•			•	25	95	102.3	100.2	947g		
18mm f/2.8 Milvus	£1999		Compact super wideangle lens with premium optics including a floating focus system for close ups			•		•			•	25	77	90	93	721g		
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•		•			•	22	82	95.5	95	851g		
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large aperture manual focus wideangle lens with weather sealed construction			•		•			•	25	82	95.2	123	1225g		
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•		•	•		•	25	67	73	98	600g		
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only					•			•	17	58	64	90	460g		
28mm f/2 Distagon T*	£850		For low light shooting the 28mm lens has plenty of potential			•		•	•		•	24	58	72.4	72	580g		
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects			•		•	•		•	30	72	78	122	850g		
35mm f/1.4 Milvus	£1699		Large aperture, premium quality manual focus prime with weather sealed construction			•		•			•	30	72	84.8	124.8	1174g		
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•		•			•	30	58	77	83	702g		
50mm f/1.4 Planar T*	£559		Classic double Gauss design manual focus standard prime for full frame SLRs					•			•	45	58	71	71	380g		
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience					•			•	45	67	82.5	94	922g		
50mm f/2 Milvus Macro	£949		Manual focus macro lens with half life size magnification and stunning optics			•		•			•	24	67	81	75.3	730g		
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•		•			•	100	72	78	88	670g		
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual focus prime lens that's perfect for portraiture			•		•			•	80	77	90	113	1280g		
100mm f/2 Milvus Macro	£1299		A manual focus macro lens with absolutely superb optics and half life size reproduction			•		•			•	88	67	80.5	104	843g		
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•		•			•	80	77	129	132	1123g		



CSC Lenses			IMAGE STABILISATION	CANON M	MICRO 4THIRDS	SONY E	NIKON 1	FUJIF MOUNT	LEICA L	FULLFRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY			MOUNT							DIMENSIONS			
CANON CSC																
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra wideangle lens with a compact, retractable lens design			•	•					15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M series cameras that's less bulky than the 18 55mm			•	•					25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens			•	•					25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide ranging 29 240mm equivalent superzoom with surprisingly good image quality			•	•					25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens			•	•					15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built in LED lights for illuminating close-up subjects			•	•					9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action			•	•					100	52	60.9	86.5	260g
FUJIFILM CSC																
XF 10-24mm f/4 R OIS	£849		Ultra wideangle lens, minimal ghosting with Fuji's HT EBC multi layer coating			•				•		24	72	78	87	410g
XF 14mm f/2.8 R	£729	5★	Ultra wideangle prime, high resolution to all corners, performance justifies price tag							•		18	58	65	58.4	235g
XF 16mm f/1.4 R WR	£729	5★	Weather sealed fast prime for X system users							•		15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X series offers 24 75mm equivalent zoom range			•						30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather resistance							•		60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture							•		18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1			•						45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation			•						18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture							•		28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather resistant wideangle prime lens							•		22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high performance single focal length lens							•		60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens							•		28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather resistant lens that feels great and has the performance to match							•		35	43	60	45.9	170g
XF 50mm f/2 R WR	£449	5★	Lightweight weather resistant short telephoto prime lens that's ideal for shooting portraits							•		39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather resistance			•						100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation			•				•		110	58	69.5	111	375g
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built in optical image stabilisation plus aperture control ring			•				•		110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide aperture portrait lens for X series cameras has great sharpness and detail and is great value							•		70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur							•		70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half life size magnification							•		26.7	39	64.1	70.9	215g
XF 80mm f/2.8 R LM OIS WR Macro	£tbc		Fujifilm's long awaited 1:1 macro includes weather resistance and optical image stabilisation			•				•		25	62	80	130	750g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							•		60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures			•				•		175	77	94.8	210.5	1375g
LAOWA CSC																
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				•					12	46	50	55	170g
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS C mirrorless system							•		20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non retractable zoom for APS C mirrorless							•		45	52	63.5	61	256g
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus							•		30	39	61	21	80g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS C CSCs							•		30	52	63.5	38.1	153g
35mm f/1.4 Summilux TL	£1830		High end fast prime designed to give exceptional image quality							•		30	60	70	77	428g
55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality							•		100	60	68	110	500g
60mm f/2.8 Apo-Macro-Elmarit TL	£1920		Macro lens for Leica's APS C mirrorless cameras offers 1:1 life size magnification							•		16	60	68	89	320g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full frame standard zoom with really useful zoom range							•	•	30	82	88	138	1140g
90-280mm f/2.8-4 Apo-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer than usual range							•	•	60	82	88	238	1850g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime							•	•	60	82	88	124	1065g
OLYMPUS CSC																
7-14mm f/2.8 ED Pro	£999	4.5★	Super wideangle zoom lens that's dustproof, splashproof and freeze proof				•					20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze proof				•					12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms				•					25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				•					20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				•					20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather resistant standard zoom with top notch optics and a constant aperture of f/2.8				•					20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather resistant zoom lens with manual or electronic zoom				•					20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High end weather sealed superzoom lens featuring powerful in lens IS with Sync IS			•	•					15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing				•					30	n/a	56	9	22g
17mm f/1.2 ED Pro	£1300		High end, large aperture weathersealed prime designed for documentary or landscape work				•					20	62	68.2	87	390g
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing				•					25	46	57	35	120g

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# CSC Lenses

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## PANASONIC CSC

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		•								25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable lens camera		•								10	22	60.7	51.7	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra wideangle zoom with premium optics		•								23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built in aperture ring		•								20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•								20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high quality standard zoom for Micro Four Thirds cameras	•	•								25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte black finish and improved autofocus and aperture control	•	•								25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•	•								20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal length range and weather resistant construction	•	•								20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers		•								18	46	55.5	20.5	55g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•	•								20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•								30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal bodied zoom featuring company's POWER OIS optical image stabiliser	•	•								30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High speed prime with a compact metal body, includes three aspherical lenses to cut down distortion		•								20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra compact fast prime with excellent optics but slower autofocus than more modern options		•								20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds		•								25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast aperture fixed focal length standard lens from Leica		•								30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true to life magnification capability for better macro images	•	•								10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70 200mm on a 35mm camera	•	•								90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•	•								85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte black finish and improved autofocus and aperture control	•	•								85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG Nocticron	£1399	5★	Mid telephoto high speed Leica DG Nocticron lens with 2 aspherical lenses and ultra wide aperture	•	•								50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•	•								37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•	•								15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•	•								90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long focal length zoom lens	•	•								90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•								100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•	•								100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•								100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top quality supertelephoto zoom with weathersealed construction and Dual IS support	•	•								103	72	83	171.5	985g
DG 200mm f/2.8 OIS Leica	£2699		Premium 400mm-equivalent fast telephoto prime comes with 1.4x teleconverter in the box	•	•								115	77	87.5	174	1245g

## SAMYANG CSC

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting		•								9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•								30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS C and Micro Four Thirds mirrorless cameras		•	•							20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7 series cameras		•								20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual focus low light lens for mirrorless cameras with APS C or smaller sized sensor		•	•							28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard angle manual focus lens for mirrorless cameras with APS C sensor size		•	•							38	62	67.5	74.2	420g
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF		•								30	67	75.9	115	645g
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full frame CSCs		•								35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super shallow depth of field		•	•							50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full frame Sony CSCs		•								45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•	•							90	58	73.7	64.5	320g

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PARKCameras



CSC Lenses				IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJIFILM X MOUNT	LEICA L	FULL FRAME	MM FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
SIGMA CSC																
NEW 16mm f/1.4 DC DN   C	£450		Large aperture wideangle lens with dustproof and splashproof design				•	•				25	67	72.2	92.3	405g
19mm f/2.8 DN   A	£189		Metal bodied high performance wideangle prime lens				•	•				20	46	60.8	45.7	150g
30mm f/1.4 DC DN   C	£300	4★	A prime for Micro Four Thirds and Sony E mount users, it's impressively sharp even at f/1.4				•	•				30	52	64.8	73	140g
30mm f/2.8 DN   A	£189		Uses a high quality double sided aspherical lens for a performance that's worthy of Sigma's 'Art' line				•	•				30	46	60.8	40.5	140g
60mm f/2.8 DN   A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body				•	•				50	46	60.8	55.5	190g
SONY CSC																
E 10-18mm f/4 OSS	£750	4★	Super wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•			•					25	62	70	63.5	225g
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather resistant super wideangle zoom with high quality optics				•		•			28	n/a	87	117.4	565g
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus				•					24	49	62	22.5	67g
FE 16-35mm f/2.8 GM	£2300		Premium G Master series fast wideangle zoom with weather-resistant construction				•					28	82	88.5	121.6	680g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full frame wideangle zoom lens	•			•					28	72	78	98.5	518g
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•								25	40.5	64.7	29.9	116g
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid range zoom with a constant f/4 aperture	•			•					35	55	66.6	75	308g
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•			•					25	49	62	60	194g
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E mount cameras with a constant f/4 aperture	•			•					45	72	78	110	427g
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high magnification travel lens	•			•					50	62	68	98	460g
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•			•					30	67	93.2	99	649g
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	•			•					20	49	62.6	20.4	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top quality Carl Zeiss optic ideally suited to the NEX 7	•			•					16	49	63	65.6	225g
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built in stabilisation. Also dust and moisture resistant	•			•			•		50	72	80.5	118.5	780g
FE 24-70mm f/2.8 GM	£1799	5★	This pro grade standard lens for the Sony full frame FE mount gives exceptionally sharp results				•			•		38	82	87.6	136	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built in image stabilisation	•			•			•		40	67	73	94.5	426g
NEW FE 24-105mm f/4 G OSS	£1199		Versatile full frame standard zoom with optical stabilisation and weather resistant design	•			•			•		38	77	83.4	113.3	663g
FE 28mm f/2	£419	4★	This full frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness				•			•		29	49	64	60	200g
FE 28-70mm f/3.5-5.6 OSS	£449		Built in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•			•			•		30	55	72.5	83	295g
FE 28-135mm PZ f/4 G OSS	£2379		High performance G Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking	•			•			•		95	95	162.5	105	1215g
E 30mm f/3.5 Macro	£219		A macro lens for the NEX compact system cameras				•					9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full frame ZEISS Distagon lens with large, bright f/1.4 aperture				•			•		30	72	73	94.5	630g
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•			•					30	49	62.2	45	155g
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full frame Sony E mount camera, this prime lens promises to deliver				•			•		35	49	61.5	36.5	120g
E 50mm f/1.8 OSS	£219		A handy, low price portrait lens for the NEX range	•			•					39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy				•			•		45	72	83.5	108	778g
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element				•			•		45	49	68.6	59.5	186g
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full frame CSCs offers decent optics but is slow at focusing				•			•		16	55	70.8	71	236g
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full frame prime lens with wide aperture allowing good images indoors or in low light				•			•		50	49	64.4	70.5	281g
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•			•					100	49	63.8	108	345g
FE 70-200mm f/4 G OSS	£1359	4★	G series telephoto zoom lens, dust and water resistant, with built in image stabilisation	•			•			•		100	72	80	175	840g
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full frame E-mount bodies	•			•			•		100	72	80	175	840g
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•			•			•		90	72	84	143.5	854g
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture resistant construction				•			•		80	67	78	82	371g
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens				•			•		80	77	89.5	107.5	820g
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full frame E mount cameras	•			•			•		28	62	79	130.5	602g
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•			•			•		57	72	85.2	118.1	700g
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9	•			•			•		98	77	93.9	205	1395g
TAMRON CSC																
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable lens cameras				•					50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•		•					50	62	68	96.7	460g
TOKINA CSC																
Firin 20mm f/2 FE MF	£800		Fast wideangle prime for full-frame Sony mirrorless cameras, with manual focus and aperture ring				•					28	62	69	81.5	490g
ZEISS CSC																
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X series CSC cameras. Very impressive performance				•		•			18	67	82	68	270g
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full frame system cameras from Sony				•			•		25	77	78	95	330g
Loxia 21mm f/2	£1230		Compact manual focus wideangle prime purpose designed for Sony Alpha 7-series cameras				•			•		25	52	62	72	394g
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full frame users offering unrivalled quality				•			•		20	67	81	92	355g
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS C format sensors, a fast standard lens for Fujifilm X-series cameras				•		•			23	52	72	76	200g
Loxia 35mm f/2	£1015		Small wideangle manual focus prime intended for Sony Alpha 7 users				•			•		30	52	62	59	340g
Loxia 50mm f/2	£740		Manual focus standard prime with premium optics and E mount for Sony Alpha 7 users				•			•		45	52	62	59	320g
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close ups, as well as shooting portraits or panoramas as a light tele lens				•		•			15	52	75	91	290g
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•			•			•		80	67	78	105	475g

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Tamron have introduced the world's first ultra-telephoto all-in-one zoom to achieve 400mm telephoto.

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10 fps  
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5 fps  
4K Video

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#### A6500



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11 fps  
4K Video

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11 fps  
1080p movie mode

**A6000 From £449**

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12.0 fps  
4K Video

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D5 Body £5389

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45.7 megapixels  
6.0 fps  
4K Video

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20.9 megapixels  
10.0 fps  
4K Video

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24.3 megapixels  
6.5 fps  
1080p movie mode  
Full Frame CMOS Sensor

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D750 Body £1749  
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### Panasonic

#### GX80




16 megapixels  
8.0 fps  
4K Video

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#### GH5

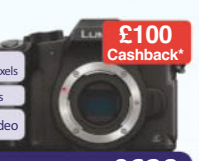


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12 fps  
4K Video

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9 fps  
4K Video

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60 fps  
4K Video

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17.2 megapixels  
8.6 fps

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6.5 fps  
Full Frame CMOS Sensor

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8.0 fps

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8 fps  
1080p movie mode

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18 300mm f3.5-5.6 ED AF-S VR DX .....	£929
24 70mm f2.8E AF-S ED VR .....	£1629
24 85mm f3.5-4.5 G ED VR .....	£439
24 120mm f4 G AF-S ED VR .....	£999
28 300mm f3.5-5.6 G ED AF-S VR .....	£869
70 200mm f2.8E AF-S FL ED VR .....	£2399
70 300mm f4.5-6.3 G ED DX AF-P VR .....	£329
70 300mm f4.5-6.3 E ED VR AF-P .....	£749
80 400mm f4.5 5.6 G ED AF S VR .....	£2199
200 500mm f5.6E AF S ED VR .....	£1299

\*Nikon Cashback ends 09.01.18

#### SIGMA

##### SIGMA LENSES - with 3 Year Manufacturer Warranty

14mm f1.8 DG HSM .....	£1679
24mm f1.4 DG HSM .....	£649
30mm f1.4 DC HSM .....	£359
35mm f1.4 DG HSM .....	£599
85mm f1.4 Art DG HSM .....	£999

105mm f2.8 APO EX DG OS HSM Macro .....	£359
150mm f2.8 EX DG OS HSM Macro .....	£779
8 16mm f4.5 5.6 DC HSM .....	£599
10 20mm f3.5 EX DC HSM .....	£329
12 24mm f4.5 5.6 EX DG HSM II .....	£649
17 70mm f2.8 4.0 DC OS HSM .....	£349
18 250mm f3.5-6.3 DC Macro OS HSM .....	£349
18 300mm f3.6-6.3 C DC Macro OS HSM .....	£369
24 35mm f2 DG HSM A .....	£759
24 70mm f2.8 DG OS HSM .....	£1399
70 200mm f2.8 EX DG OS HSM .....	£899
100 400mm f5.6-6.3 DG OS HSM .....	£699
120 300mm f2.8 OS .....	£2699
150 600mm f5.0-6.3 S DG OS HSM .....	£1329
150 600mm f5-6.3 C DG OS HSM .....	£789

#### TAMRON

##### TAMRON LENSES - with 5 Year Manufacturer Warranty

35mm f1.8 SP Di VC USD .....	£599
45mm f1.8 SP Di VC USD .....	£599
85mm f1.8 SP Di VC USD .....	£749
90mm f2.8 SP Di VC USD Macro .....	£579
10 24mm f3.5 4.5 Di II LD SP AF ASP IF .....	£419
15 30mm f2.8 SP Di VC USD .....	£929
16 300mm f3.5 6.3 Di II VC PZD Macro .....	£429
18 200mm f3.5 6.3 Di II VC .....	£189
18 270mm f3.5 6.3 Di II VC PZD .....	£299
24 70mm f2.8 Di VC USD G2 .....	£1249
28 300mm f3.5 6.3 Di VC PZD .....	£649
70 200mm f2.8 Di VC USD .....	£1099
70 200mm f2.8 Di VC USD G2 .....	£1349
70 300mm f4 5.6 SP Di VC USD .....	£329
150 600mm f5.6 3 SP Di VC USD .....	£739
150 600mm f5.6 3 VC USD G2 .....	£1129

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##### Pro runner BP 350 AW II Backpack

Purpose-built to organise and protect more gear, and provide more options for manoeuvring in busy airports and crowded streets.

**Pro Runner:**  
BP 350 AW II .....

£199  
BP 450 AW II .....

##### Flipside 300 AW II

- DSLR, with up to 70-200 mm attached lens, or compact drone
- 2 extra lenses
- Compact tripod
- 7" tablet

**Flipside:**  
300 AW II .....

£112  
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£155



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This practical messenger bag features an easily accessible top opening to the main compartment, where a DSLR with 24-70mm f2.8 lens attached

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**Messenger M:** .....

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**Backpack:** .....

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**Anvil:**  
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##### Hadley Pro Original Khaki

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**Datascor Spyder 5 Pro:** .....

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**i1 Display Pro:** .....

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**ColorMunki Smile:** .....

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##### PIXMA Pro 100S

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**PIXMA Pro 10S:** .....

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**ImagePROGRAF PRO-1000:** .....

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1080p movie mode



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IXUS 285 HS .....	£159
PowerShot SX60 HS .....	£349
PowerShot SX620 HS .....	£179
PowerShot SX730 HS .....	£329
<b>£299 Inc. £30 Cashback*</b>	
PowerShot G9 X II .....	£399
<b>£374 Inc. £25 Cashback*</b>	

\*Canon Cashback ends 17.01.18



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20.1 megapixels



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**£498 Inc. £70 Cashback\***

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<b>£519 Inc. £50 Cashback*</b>	
Lumix TZ70 .....	£279
Lumix TZ80 .....	£329
<b>£299 Inc. £30 Cashback*</b>	
Lumix FZ2000 .....	£999
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\*Panasonic Cashback ends 30.01.18

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Share instantly using Wi-Fi  
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& 18-55mm f3.5-5.6G AF-P DX VR

Snap, Share and Enjoy - the fun of taking a perfect picture on your DSLR and sharing with your friends on social media becomes simple and easy with this stunning entry-level DSLR.

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AVAILABLE

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**ONLY**

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Lowest price  
mirrorless  
system camera.

RRP £399  
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optical zoom  
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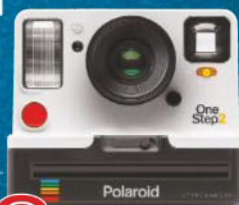


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after 40 years!

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## Tamron 18-270mm f3.5-6.3 Di II VC PZD

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18-55mm F2.8-4 R LM OIS XF	E++ £349
18mm F2 XF R	Mint- £239
23mm F2 XF - Black	E++ £349
27mm F2.8 XF	E++ / Mint- £219 - £229
35mm F1.4 XF R	E++ / Mint- £349 - £359
50-230mm F4.5-6.7 OIS XC	E++ £169
55-200mm F3.5-4.8 OIS XF	E++ £449

## 4/3rds Lenses

7-14mm F4 ED Zuiko	E++ £479
9-18mm F4.5 ED Zuiko	E+ / Mint- £249 - £299
10-20mm F4-5.6 DC HSM Sigma	E++ £189
12-60mm F2.8-4 ED SWD Zuiko	E+ £489
14-42mm F3.5-5.6 ED Zuiko	E+ / E++ £39 - £49
14-54mm F2.8-3.5 Zuiko	E+ £129
16mm F2.0 ED AS UMC CS Samyang	Mint- £239
40-150mm F4-5.6 ED Zuiko	E++ £49
70-300mm F4-5.6 ED Zuiko	E+ / E++ £159 - £179
EC14 Tele Converter	E+ / E++ £149 - £169
EC20 2x Tele Converter	E++ £229
EX25 Extension Tube	Mint- £59

## Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E++ / Mint- £499 - £549
12-32mm F3.5-5.6 OIS G	E++ / Mint- £119 - £139
12-35mm F2.8 G X Vario OIS	E++ £489
14-42mm F3.5-5.6 Asph OIS	E++ £79
14-42mm F3.5-5.6 Asph Vario PZ	E++ £159
14-42mm F3.5-5.6 G X Asph OIS	E++ £129
14mm F2.5 Asph	E++ £119
15mm F1.7 DG ASPH	Mint- £349
20mm F1.7 G Pancake	E++ £159
35-100mm F2.8 GX OIS Vario	E++ £639
35-100mm F2.8 II G X Vario Power OIS	Mint- £789
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Olympus 7-14mm F2.8 PRO M.Zuiko ED	Mint- £789
12-40mm F2.8 M.Zuiko	E++ / Mint- £549
12-50mm F3.5-6.3 M.Zuiko	E++ / Mint- £129 - £139
15mm F8 Body Cap Lens	Mint- £45
17mm f1.8 M.Zuiko Black	Mint- £289
17mm F2.8 M.Zuiko	E++ / Mint- £129 - £139
25mm F1.8 M.Zuiko	Mint- £239
40-150mm F2.8 M.Zuiko Pro	E++ / Mint- £929 - £949
40-150mm F4-5.6 R ED M.Zuiko	Mint- £99
60mm F2.8 ED Macro M.Zuiko	Mint- £279
75mm F1.8 ED Black M.Zuiko	Mint- £519
75mm F1.8 ED Silver M.Zuiko	Mint- £519
MC-14 1.4x Teleconverter	Mint- £219
21mm F1.4 ED AS UMC CSC Samyang	Mint- £199
25mm F0.95 II Nokton Voigtlander	E+ £549
30mm F2.8 DN - Black A Sigma	E++ £99

## Sony E-Mount Lenses

16-70mm F4 ZA OSS	Mint- £549
24-70mm F4 FE ZA OSS	E++ £689
24mm F1.4 ED AS UMC Samyang	E++ £299
24mm F3.5 Tilt-Shift ED FE	Mint- £239
28-70mm F3.5-5.6 FE OSS	Mint- £549
35mm F2.8 FE ZA	E++ £499
50mm F1.2 AS UMC CS Samyang	Mint- £219
50mm F1.8 OSS	Mint- £179
85mm F1.8 FE	Mint- £600
90mm F2.8 Macro G OSS FE	Mint- £699
135mm F2 UMC FE Samyang	Mint- £249 - £269
135mm F2.8 Batis Zeiss	Mint- £1,289

## Bronica FTRS/Si

ETRSi Complete	E++ / Mint- £349
ETRSi Complete + AEII Prism + Grip	E+ £449
ETRS Complete	E+ £229 - £239
ETRS + AEII Prism + 150mm + 120 Mag	E++ £299
ETRS Body + WLF	E++ £139
45-90mm F4.5-5.6 PE	E+ / E++ £349
50mm F2.8 E	E+ £129
100mm F4 PE Macro	E++ £199
135mm F4 PE	E++ £199
150mm F3.5 E	As Seen / Exc £39 - £109
180mm F4.5 PE	E+ £149
2x Converter E	E++ £49 - £59
Extension Tube E14	E+ / E++ £29 - £79
120 E Mag	E+ / E++ £39 - £49

AEII Meter Prism	Exc / E+ £49 - £59
Prism Finder E	As Seen £19 - £20
Speed Grip E	E++ £35
Lens Hood 105-150mm	E+ £15
Lens Hood 105-250mm	E+ £15
Proshade E	As Seen £15

## Bronica SQA/AI

SOAM Complete	E+ £299
SOAM Body Only	E+ £129
40mm F4 PS	E+ £159
200mm F4.5 S	E++ £129
2x Teleconverter S	E+ £49
Extension Tube S18	E++ £59
Autobellows S	E++ £149
ME Prism Finder S	E++ £99
Proshade S	E++ £35
Polaroid Mag S	E+ £35
Polaroid Mag SQI	E++ £39
SQA 120 Mag	E+ £45

## Canon EOS Flashguns

90EX Speedlite	E++ £49
200E Speedlite	E+ / E++ £9
300EZ Speedlite	E+ / E++ £9 - £15
380EX Speedlite	E+ £49
420EZ Speedlite	E+ £29
430EZ Speedlite	E+ £25 - £29
540EZ Speedlite	E+ £39
550EX Speedlite	Exc / E++ £89 - £129
580EX Speedlite	Mint- £139
MT-24EX Macro Twinlite	E+ £449
ST-E2 Transmitter	E+ / E++ £59 - £69
Mez 15 MS-1 Wireless Digital Macro Flash	E++ £145 - £179
50AF1 Digital	E++ £69
58AF1 Digital Canon	E++ £139
Nissin Di622 Speedlite	E+ / E++ £49 - £59
Di866 Flash	E+ / E++ £89 - £99

## Canon EOS Lenses

8-15mm F4 L Fisheye USM	E++ £889
10-22mm F3.5-4.5 EFS	E++ £289
10-24mm F3.5-4.5 Di II LD Asph Tamron	Mint- £249
11-16mm F2.8 DX ATX Tokina	E+ / Mint- £249 - £289
11-22mm F4-5.6 IS STM	E++ £219
11-24mm F4 L USM	E++ £21,149
12-24mm F4 ATX PRO SD Tokina	E++ £299
12mm F2.8 Fisheye Samyang	E++ £269
14mm F2.8 L USM II	E+ / E++ £879 - £949
14mm F3.1 T ED AS IF UMC Samyang	E+ £199
15-45mm F3.5-6.3 IS STM EF-M	Mint- £155
15-85mm F3.5-5.6 IS USM	E++ £339 - £399
15mm F2.8 EF Fisheye	E++ £449
16-28mm F2.8 ATX FX Tokina	E++ £429
16-300mm F3.5-6.3 DIII VC PZD Tamron	E++ £299
16-35mm F2.8 L USM MKII	E++ / Mint- £779 - £799
16-35mm F4 L IS USM	E+ / Mint- £579 - £719
16-50mm F2.8 ATX Pro DX Tokina	E++ £349
17-40mm F4 L USM	E+ / E++ £319 - £419
17-55mm F2.8 EF-S IS USM	E+ / E++ £349 - £389
17-85mm F3.5-5.6 IS USM	As Seen £89
18mm F3.5 ZE Zeiss	E++ £689
20-35mm F2.8 ATX Pro Tokina	E+ £249
20mm F2.8 USM	E++ £249
21mm F2.8 Distagon ZE Zeiss	E+ / E++ £849 - £869
24-70mm F2.8 L USM II	E+ £1,149
24-70mm F4 L IS USM	E+ / E++ £549 - £599
24mm F1.4 L USM MKII	E++ / Mint- £999 - £1,049
24mm F2.8 EF	E++ £179
24mm F3.5 TS-E MKII	Mint- £1,149
25mm F2 Distagon ZE Zeiss	E++ £949
28-135mm F3.5-5.6 IS USM	E++ £149
28-75mm F2.8 XR Di AF Tamron	E+ £169
28-90mm F2.8-4 L USM	E+ £349
28mm F2.8 EF	E++ £119
28mm F2.8 IS USM	Mint- £299
30mm F1.4 EX DC HSM Sigma	E++ / Mint- £199
35mm T1.5 AS UMC Samyang	E++ £299
35-135mm F3.3-4.5 Vario Zeiss	E++ £379
35mm F1.4 L USM	E++ £749
35mm F2 IS USM	E++ £349
40mm F2 Ultron SLII EF Voigtlander	Mint- £295
40mm F2.8 STM	Mint- £109
50mm F1.2 L USM	E++ £889
50mm F1.4 ZE Planar* Zeiss	E+ £369
50mm F1.8 EF II	As Seen / E++ £39 - £59
50mm F1.8 EF Mk1	E++ £159
55-250mm F4-5.6 EFS IS	E+ £89

55-250mm F4-5.6 EFS IS MKI	E+ / E++ £79 - £89
60mm F2.8 Macro USM EFS	E++ £239 - £249
70-200mm F2.8 L IS USM	E++ £689
70-200mm F2.8 L IS USM II	Mint- £1,349 - £1,389
70-200mm F4 L IS USM	E++ £639
70-200mm F4 L USM	E++ £339 - £349
75-300mm F4-5.6 EF	Exc £49
75-300mm F4-5.6 EF III	E+ £49
75-300mm F4-5.6 USM III	E++ £79
80-200mm F2.8 ATX Tokina	E++ £249
85mm F1.2 L USM MKII	E++ £1,199
85mm F1.8 USM	E++ £239
90mm F2.8 TSE Shift	E+ £699
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100-400mm F4.5-5.6 L IS II USM	Mint £1,539
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100mm F2.8 USM Macro	E++ £259
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150-600mm F5-6.3 DG OS HSM Sport Sigma	E++ £1,089
180mm F3.5 EF L Macro USM	E++ £949
200-400mm F4 L IS USM with Internal 1.4x Extender Lens	E++ £949
200-500mm F5-6.3 Di LD AF Tamron	E+ £369
180mm F3.5 EX Macro APO Sigma	E++ £329
300mm F2.8 APO DG HSM Sigma	E++ £1,299
300mm F2.8 L IS USM	E+ £1,949
300mm F2.8 L IS USM MKII	E++ £4,259
300mm F2.8 L USM	Exc £895
300mm F4 L IS USM	E+ / E++ £549
300mm F4 L USM	E+ £389
400mm F2.8 L USM	E+ £2,449
400mm F4 DO IS USM	E+ / E++ £2,289 - £2,379
400mm F5.6 L USM	E++ £669
800mm F5.6 APO EX DG HSM Sigma	E++ £3,499

## Canon Manual

F1NAE Black Body Only	Exc £199
F1N Black Body + AE Powerwinder FN	E+ £249
F1 Black Body Only	E+ £129
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AV1 Chrome + 50mm F1.8	E+ £39
FTb QL Chrome Body Only	Exc / E+ £49 - £59
28mm F2.8 FD	Unused £149
28mm F2.8 FD	E+ £29 - £35
35-105mm F3.5-4.5 FD	E+ £45
35-70mm F4 FD	E+ £29
35mm F2 B/lock	E+ £239
35mm F3.5 EX	E+ £29
400mm F4.5 B/lock	E+ £249
50-135mm F3.5 FD	Mint- £149
50mm F3.5 FD Macro	E+ £49
70-210mm F4 FD	Exc / E++ £25 - £79
75-200mm F4.5 FD	Exc £29
100-300mm F5.6 FD	E+ / Unused £55 - £99
100mm F2.8 B/lock	As Seen £49
100mm F4 FD Macro	E++ £109
100mm F4 FD Macro + Tube	E++ £119
135mm F3.5 B/lock	E++ £39
135mm F3.5 FD	E+ £35 - £39
300mm F4 FD	E+ £119
300mm F5.6 FD	E+ £55

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N1 + 24-85mm	E++ £499
Preview Body Only	E++ £249
RX Body Only	E++ £199
RX Body Only + Case	E+ £179
S2 Body Only	E++ £399
167MT Body Only	E+ £69
16mm F2.8 MM	E+ £549
25mm F2.8 MM	E+ / E++ £299 - £349
28-70mm F3.5-4.5 MM	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF	Unused / New £349 - £399
45mm F2.8 AE	E+ £149
45mm F2.8 MM	E++ £199
70-300mm F4-5.6 AF	E++ / Unused £399 - £649
80-200mm F4 MM	E+ £179
100mm F2 AE	E+ £599
135mm F2 (60 Year Edition)	Unused £2,379
135mm F2.8 AE	E+ / E++ £149 - £229
135mm F2.8 MM	E+ / E++ £169 - £199
180mm F2.8 AE	Unused £549
180mm F2.8 MM	E++ £349
200mm F3.5 AE	E+ / E++ £129 - £149
200mm F4 AE	E++ / Unused £159 - £449
300mm F4 MM	E++ £299

## Digital Mirrorless

FujiFilm X-Pro2 Body Only	E++ £1,199
X-Pro2 Body Only + BLC-XPR02 Case	Mint- £1,149
X-T1 Body Body Only	E++ £449
X-T2 Black Body Only	Mint- £1,249
X-E2 Black Body Only	E++ £299
X-E1 Silver Body Only	As Seen £99
X-M1 Black Body Only	E++ £139
X-Pro1 Body	E+ £279
X-Pro1 Body Only	E++ £299
X-T1 Body + Vertical Grip	E+ / E++ £499 - £549
X-T1 Body Only - Black	E++ £499
X-T10 Black Body Only	E++ £339

Nikon V2 Black + 10-30mm	E++ £349
V1 Black Body Only	E++ £99
V1 White + 10-30mm	E++ £149
J3 + 10-30mm	E+ £149
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Olympus Pen-F Silver Body + ECG-4 Grip	E++ £799
Pen-F Silver Body Only	Mint- £789
OMD E-M5 Black Body + HLD-6 Grip	Mint- £279
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OMD E-M5 MKII Body Only - Black	E+ £499
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E-P1 Body Only	E++ £69
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Panasonic GH5 Body Only	Mint £1,569
GH-3 Body + Grip	E++ £349
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Sony A7R II Body Only	E++ £1,799 - £1,949
A7S MKII Body Only	E++ / Mint- £1,989 - £2,099
A7S Body Only	E++ £949
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NEX7 Body Only	E++ £199

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Canon EOS 1D MKII Body Only	As Seen / E+ £249 - £299
EOS 1D MKIII Body Only	E++ £449
EOS 300D Body Only	As Seen £39
EOS 40D + BG-E2N Grip	E++ £149
EOS 5D + BG-E4 Grip	E+ £259
EOS 5D Body Only	E+ £229
EOS 5D MKIII Body + BG-E11 Grip	E++ £1,649
EOS 5D MKIII Body Only	E+ / E++ £1,399 - £1,549
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EOS 6D Body Only	E+ / E++ £749 - £789
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EOS 7D MKII Body Only	E++ £979
EOS M Body Only	Mint- £149
EOS M3 + 15-45mm	Mint- £339

Nikon D2X Body Only	As Seen / E+ £179 - £279
D2XS Body Only	E++ £349
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45CT3 Flash..... E+ £59  
45CT4 Flash..... E+ / E++ £29 - £39  
45CT5 Flash..... E+ £49  
45CT5 Nica..... Exc £39  
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45mm F2.8 N..... E+ / E++ £169 - £199  
50mm F4 C Shift..... E+ £279  
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75-150mm F4.5 C..... E++ £189  
80mm F2.8 C..... As Seen £35  
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150mm F4 C..... As Seen / E++ £39 - £69  
210mm F4 C..... As Seen / E++ £39 - £119  
210mm F4 N..... As Seen / E+ £39 - £69  
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Pro S Complete + Prism..... As Seen £299  
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65mm F4.5..... Exc £89  
75mm F4.5 S/L Shift..... E++ £399  
90mm F3.8..... Exc £79  
180mm F4.5 C..... E+ £99  
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24-85mm F2.8-4 AFD..... E+ / E++ £239 - £249  
24-85mm F3.5-4.5 G AFS VR..... E++ £269  
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50mm f1.8 AFD..... E++ £79  
55-200mm F4-5.6 AFS DX G VR..... As Seen / Mint- £49 - £99  
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300mm F2.8 IFED AF..... E+ £999  
300mm F2.8 IFED AF-I..... E++ £1,179  
300mm F4 AF ED..... As Seen £249  
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28mm F2.8 SMC M..... E+ £39  
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40mm F2.8 SMC M..... As Seen / E+ £49 - £75  
50mm F1.4 SMC PK..... E+ £119  
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50mm F1.7 SMC M..... E+ / E++ £35 - £39  
50mm F2.8 SMC A Macro..... E+ £119  
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55mm F1.8 SMC PK..... As Seen £39  
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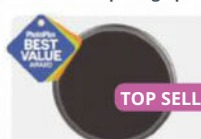


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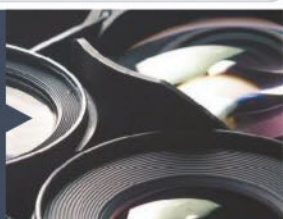
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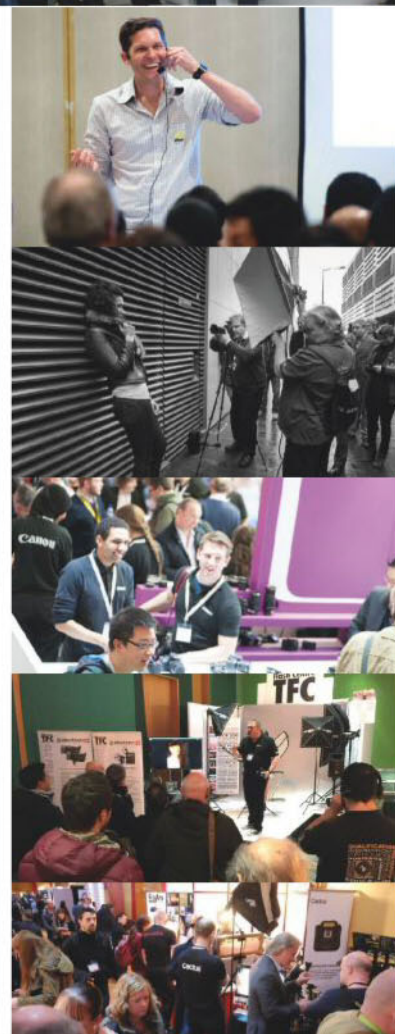
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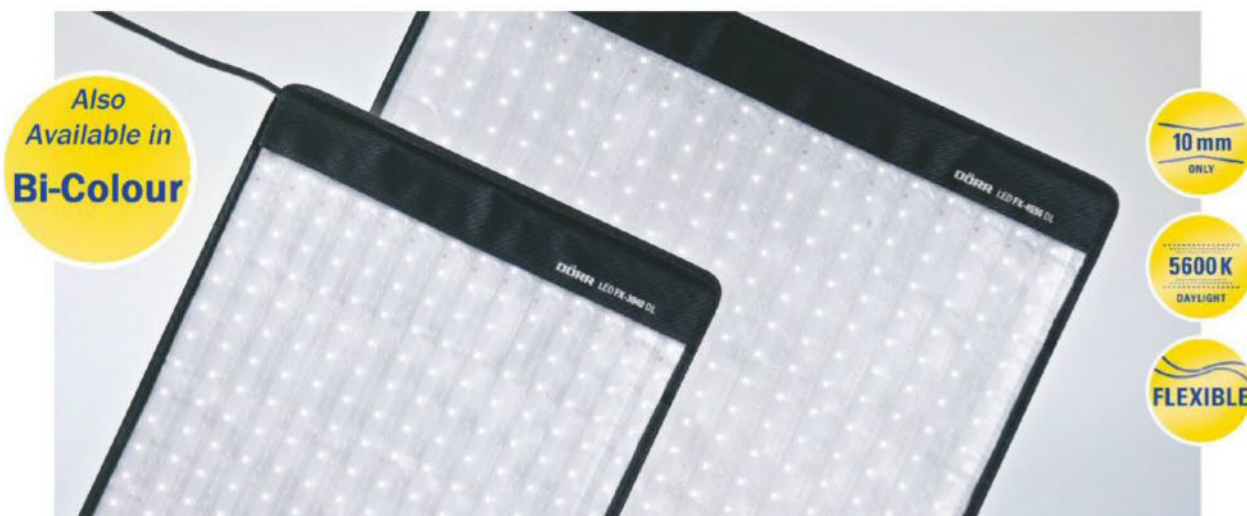


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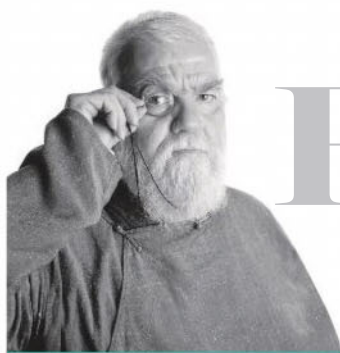
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# Final Analysis

**Roger Hicks considers...** 'Woman at door of yurt', 1909-1915, by Sergei Prokudin-Gorskii

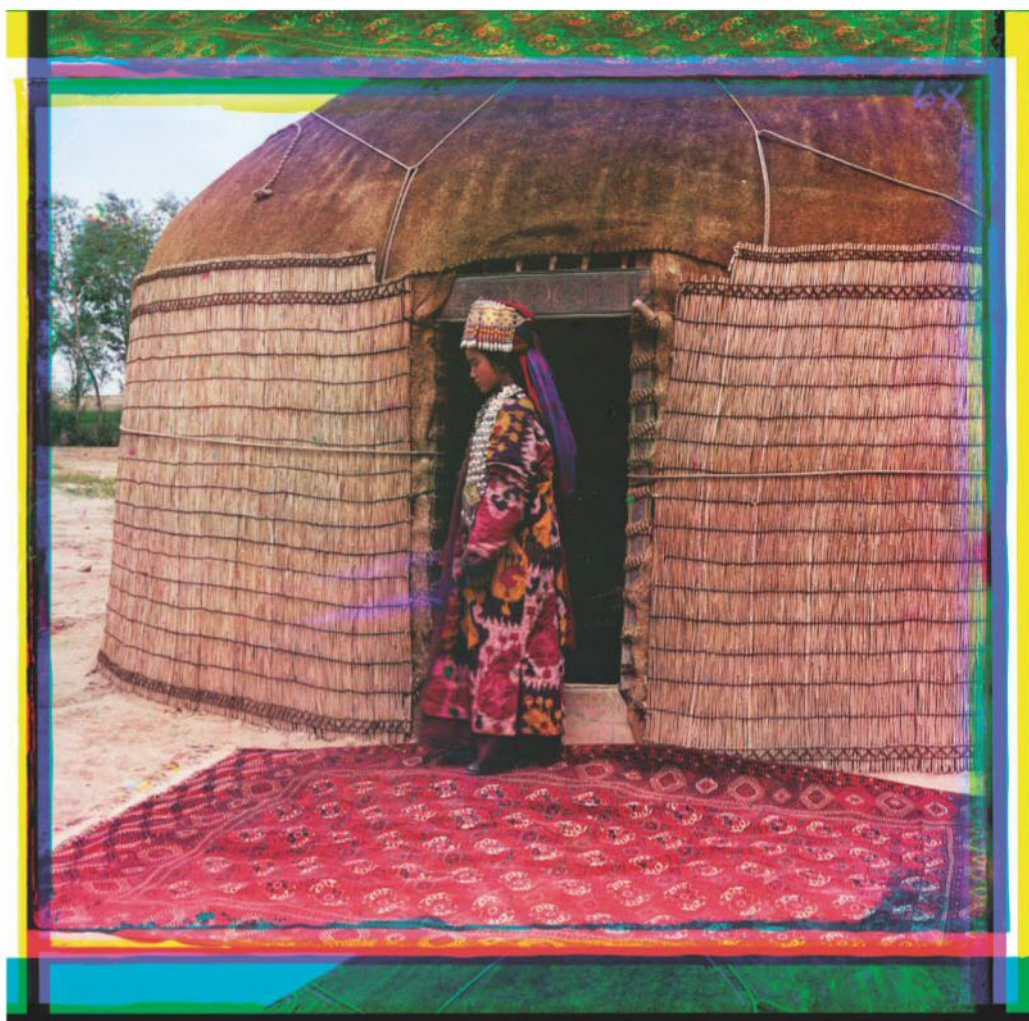
**S**chiller argued convincingly that beauty is a blend of immediate sense and underlying form, both of which can be gratifying in their own right. But he was writing in the late 18th century, before photography. In a photograph, a good case can be made for adding two more dimensions: content and technique.

Sergei Mikhailovich Prokudin-Gorskii (b1863) is one of my heroes. In the early 20th century, he photographed a great deal of the Russian Empire; after 1909, with the full support of the Tsar. Although the Party offered him a post after the revolution, he chose to leave Russia in 1918. He died in Paris in 1944.

The immediate appeal, in Schiller's sense, is clear: an attractive young woman in a colourful Central Asian costume. So is the compositional form. She is framed by the doorway, which in turn gives context thanks to the yurt and the carpet, which place her at the centre of attention without detracting from her importance. Is it Great Art? Not really, by Schiller's two criteria. It is adequately beautiful, but hardly the essence of beauty.

Now add content, though. The sheer exoticism of the subject matter would be impressive enough, even if it weren't more than 100 years old. The past is another country; so are the Central Asian republics. Together, their exoticism and beauty are compelling.

Which brings us to technique. Colour makes the image still more compelling (and more beautiful). With the exception of hand-coloured images, we are not used to seeing colour pictures from



© SERGEI PROKUDIN-GORSKII

## 'He made three exposures in quick succession on a single long, thin plate'

before the Great War. To be sure, there are Autochromes, but they are mostly murky and dull, and pictures using the Lippmann interference process are vanishingly rare, though I did use one once in this column.

Prokudin-Gorskii used another technique entirely. He made three exposures in quick succession on a single long, thin plate, through three

different filters: red, green and blue. The normal way to reconstruct these colours was by projecting three contact-printed lantern slides, each appropriately coloured, onto the same screen; though here, they are reconstructed by digital superimposition, as commissioned by the US Library of Congress, one of the noblest institutions of the United States. The odd,

brightly coloured frames, and the flaws (including her slight movement) are the result of this process, but they seem to me a very small price to pay for the excellence of the image.

To finish, though, I will abandon both Schiller and technique, and come back to content and beauty. Empire, colonialism, revolution, Orientalism and history all make this picture fascinating – and the role of a beautiful young woman, now long dead, should not be underestimated.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Abdullah Frères





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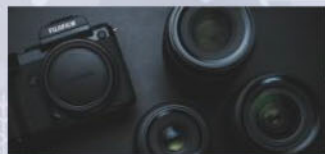
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